

# THE MOTION PICTURE **REVIEW**

Vol. 2 No. 4

DECEMBER, 1926

Price 10 Cents

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Published In Hollywood By

*The Motion Picture Review Publishing Company*

WILLIAM R. SWIGART

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Hollywood, Calif.

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# THE MOTION PICTURE REVIEW

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# Tilling the Celluloid Soil

By WILLIAM R. SWIGART

**A**LL LIFE depends upon the soil of mother earth for its existence, and from this soil the wealth of prosperity of a nation is best gauged—all of which is familiar to the average schoolboy, but serves aptly a foundation for this story, since it runs along the same parallel of importance.

It is quite true people go through life without tasting the fruit of the celluloid soil, confining their existence and pleasures of life to other elements, while others, and they are in the majority, find that without entertainment furnished by the silver screen, life would lose a certain amount of allurement.

To prove this, let us for a moment inquire what would happen to this universe, if by some device, motion pictures would cease to flicker, and all the theaters became darkened? What would be reaction, both mentally and physically, be upon humanity?

Quite an absurd problem to figure out, though it brings about the situation of two paramount requisites for our present existence.

## Beneath the Surface

You perhaps at one time or another have given a thought toward the man who tills the soil that you may live, but some think more of the people who contribute to the support of making pictures than you may, and if you are not familiar with the production of pictures you think only of those you see upon the screen, the actors—all others connected with the making of pictures are of little importance.

The average person not familiar with the making of pictures would be amazed to learn of the many various craftsmen required to make one hours entertainment—the real toilers who devote their life's work to tilling the celluloid soil.

## Consider the Subordinate

Producers, themselves, sometimes forget that it is necessary to surround themselves with the best technicians and studio workers available, and place too much attention upon director, star and story, all three, however, are paramount factors for the making of the picture. Nevertheless with inadequate co-operation from the cameraman, art director, film editor, title man, research workers, property men, electricians, script, clerk, assistant director and business manager, a production unit faces a loss in time money and ability to produce the best with what they have to work with.

A successful director realizes the importance of acquiring expert technicians for their staff, and to further his success, he will tolerate and solicit their every co-operation, because the business has reached the point where competition plays a very important part in the making of screen entertainment.

Regardless of how complete a director's knowledge of the picture business may be, it is only valuable to him in detecting the mistakes of others. The wise man, as in any other profession or industry, will always listen to suggestions from his subordinates and profit by them, while the one who places himself upon the throne of ego, treating his subordinates like so much dust under his feet, generally gets by long enough to make a picture, then wonders why it couldn't have been better, all of which can be accounted for through lack of co-operation.

## Incentive for Hard Work

Every conscientious studio worker is desirous of advancing, and he will work hard to earn promotion, and generally gets it. But the one possessed of too much confidence and feels he is capable of

directing a picture complains the most because he is not given the opportunity. Such dissatisfied employes are of little value to any organization and will not apply themselves to the task they are required to do just a little better than the other fellow, which after all is necessary to attract attention from your employer, even in a studio.

## A Story of One Who Succeeded

An executive from one of the big producing organizations recently recounted an experience he had with one of his assistant directors, who had been in his employe for a number of years. He had watched the boy's work very closely. At first he was very energetic, over zealous and ambitious—you could find him in his office late at night planning for the next days work. Then the day came when they were forced to expand by adding two more production units necessitating the acquisition of four directors, two, whom were very well known, the other two, practically newcomers in the field, but who showed marked promise of unusual latent ability. He anticipated some ill-feeling among the present workers for this move, and it materialized sooner than expected when he began to hear various reports vented by the very people whom he had the utmost confidence in. Some were complaints to the effect that it didn't pay to be too proficient, there was no incentive to work any harder than was obviously necessary, since there was no chance of promotion, and it wasn't what you knew as much as, who you knew. It all became so interesting that he began watching more closely the actions of these disgruntled employes at work, with the result that one by one they were politely dismissed with but one explanation "undesirable."

Just about the time he had made a clean sweep of all the "reds" in the organization, the assistant director mentioned before, knocked on the door of the executive's office early one morning and asked for an audience in which he began to expound his views on the management of the studio. The boy said that he had been with the company three years and within that period of time he had seen no promotions of any importance and had constantly noticed strange faces appearing on the lot, commanding important positions, and for this reason, he felt justified in inquiring just what his status was for future promotion.

The executive asked the boy what his aspirations were, with the reply that he wanted to become a director. The executive then told the boy that he had not so far shown any marked ability to wield the megaphone and since he hadn't, upon what grounds should he be promoted.

The boy was alert to answer any question and replied that he had done his work well and at all times worked for the interest of the company and in several instances saved money, which was one of the reasons he had remained with the company so long. But then the boy was asked how was he to prove that he was capable of handling a company of his own? Pausing for a moment, the executive informed the boy he had just purchased the rights to film Carl Hoyt's famous novel "Madame 'Z,'" and for the assistant to read it, then come back and tell him what could be done with it.

Five days later the executive found the youthful assistant director waiting for him when he arrived at his office, and to the greatest surprise of his life, found the boy had not only had a de-

(Continued on Page 43)

# The House that Scripts Built

By LAUTETTE MACK

**B**ESS MEREDYTH received her first recognition as a writer on the Buffalo Times when she was paid one dollar for a short story. This encouraged her at the time she was attending high school, and between her studies, managed to write on the average of one a day, for how long, I do not know, but I am told as she improved her style and ability to write, the rate per word was increased but not sufficient to be contented, and she gave up writing temporarily to go on the stage.

The stage afforded Miss Meredyth a wider range and much different form of expression and at the same time an opportunity to travel and see more of life.

While playing in New York City, she heard the call of the camera and signed up with Biograph as a stock player, only to leave this company shortly afterwards to come to California and join Universal where she was soon elevated to stardom. Here Miss Meredyth returned to her first calling while at the height of her acting career and began studying the requirements of photoplay construction and while waiting between pictures she would devote her entire time to the writing of scenarios, and it wasn't long before she earned the distinction of being the only star at that time to act in her own scenarios. As a matter of fact she became so proficient in this new art that the demand for her stories surpassed that of acting and between the two professions she chose to

BESS MEREDYTH

become a writer.

To list the many features and serials written by Miss Meredyth during her affiliation with Universal would involve a large scope of early motion picture history, however, with the advent of bigger and better pictures, she soon found her services demanded by producers bent on improving the silent drama in a large way, and so she left Universal to go with Samuel Goldwyn, from here to Louis B. Mayer, who then had John Stahl as his star director.



A few intimate scenes of Bess Meredyth at her Beverly Hills Home

It was Miss Meredyth who wrote all of the Stahl successes, including "The Dangerous Age" and others, until the time of Fred Niblo's association with Mayer, she was then transferred to this unit where she wrote "Strangers of the Night," "Thy Name is Woman," "The Red Lily" and the continuity for "Ben-Hur."

Upon finishing her work on "Ben-Hur," Miss Meredyth moved her typewriter to the Warner Brother's Studio where she is at present under contract, and where she wrote all of the John Barrymore pictures made by this company, including "The Sea Beast," "Don Juan" and "Menton Lescaut." Today she is engaged in writing the script for Samuel Goldwyn's next pretentious film "The Vagabond"

"Prince," having been loaned by Warners for this one picture.

Miss Meredyth attributes her success to her early training as a short story writer, her actual experience as an actress on the stage and before the camera and foremost of all; keeping abreast with the times and forever seeking new ideas that will aid in bringing about a new treatment in telling a story, just a little different than has ever been told before.



# Best Pictures of the Year 1926

**T**HIS seems to be the logical time of the year to look back over the pictures turned out and see what has been accomplished during the past season. As far as appraising the value of any particular picture for its artistic value, one has a right to their own opinion, hardly two people would pick the same list, but to appraise a picture for its earning power, such a list can be definitely made with the aid of the ledgers and in a manner of authority beyond dispute. Therefore, not having access to the ledgers, and being expected to voice our opinion on what we consider the best, good, bad or indifferent pictures, we must use the only alternative, and in the following list, enumerate pictures of enough importance that make us believe worthy of mention.—*The Editors.*

## WHAT WE THINK THE BEST PICTURES OF THE YEAR FOR ARTISTIC VALUE—

- “Ben Hur”
- “Don Juan”
- “Bardelys, The Magnificent”
- “The Volga Boatman”
- “The Temptress”
- “The Midnight Sun”
- “Beverly of Graustark”
- “The Merry Widow”
- “Diplomacy”
- “Variety”
- “You Never Know Women”
- “Beau Geste”
- “Time, The Comedian”
- “Mare Nostrum”
- “La Boheme”
- “Young April”
- “Kiki”
- “The Bat”
- “The Black White Sheep”
- “Sparrows”
- “The Black Pirate”
- “The Marriage Clause”
- “Hell Bent fer Heaven”
- “The Exquisite Sinner”

## THE BEST PICTURES OF THE YEAR FOR COM- MERCIAL VALUE—

- “Aesop’s Fables”
- “Behind the Front”
- “So’s Your Old Man”
- “We’re in the Navy Now”
- “Dance Madness”
- “The Three Bad Men”
- “Sally, Irene and Mary”
- “Road to Mandalay”
- “Gigolo”
- “The Sea Beast”
- “Dancing Mothers”
- “It’s the Old Army Game”
- “Beau Geste”
- “The Johnstown Flood”
- “Stella Dallas”
- “The Amateur Gentleman”
- “Fine Manners”
- “The Wise Guy”
- “Son of the Shiek”
- “The Better ‘Ole”
- “Private Izzy Murphy”
- “The Unknown Soldier”
- “The Temptress”
- “Tin Gods”
- “Grand Duchess and the Waiter”
- “Brown of Harvard”
- “Across the Pacific”
- “Ace of Cads”
- “The Waning Sex”
- “One Minute to Play”

## PICTURES THAT RANK FAIR BOTH IN AR- TISTIC AND COM- MERCIAL VALUE—

- “The Lone Wolf Returns”
- “Sweet Rosie O’Grady”
- “Irene”
- “Aloma of the South Seas”
- “Padlock”
- “Blarney”
- “Rolling Home”
- “Classified”
- “His People”
- “Lovely Mary”
- “Oh What a Nurse”
- “The Torrent”
- “His Secretary”
- “Kid Boots”
- “Monte Carlo”
- “You’d Be Surprised”

## PICTURES THAT SHOULD BE SHELVED—

- “Infatuation”
- “Too Much Money”
- “The Gilded Butterfly”
- “A Trip to Chinatown”
- “Soul Mates”
- “Bachelor Brides”
- “Up In Mabel’s Room”
- “King of the Turf”
- “Eagles of the Sea”
- “Rose of the World”
- “Madame Behave”
- “Mannequin”
- “Wet Paint”
- “Hero of the Big Snows”

# The Worst Performances of 1926

SINCE Tamar and Anabel Lane voiced their opinions on the best performances of the year in the Anniversary number of "The Film Mercury," from which is quoted herewith, we feel that it is timely and appropriate to accompany such a list with a mention of the worst performances of the year.

—THE EDITORS.

## Tamar and Anabel Lane's Selection of the Best Performances

Douglas Fairbanks in "The Black Pirate"  
 Emil Jannings in "Variety"  
 Billie Dove in "The Marriage Clause"  
 Gustave von Seiffritz in "Sparrows"  
 Rudolph Schildkraut in "Young April"  
 John Gilbert in "La Boheme"  
 Mady Christians in "The Waltz Dream"  
 Carol Dempster in "That Royle Girl"  
 Vera Reynolds in "Corporal Kate"  
 Greta Garbo in "The Temptress"

Emil Jannings in "Variety"  
 Henry B. Warner in "Silence"  
 Rudolph Schildkraut in "Young April"  
 Greta Garbo in "The Torrent"  
 William Haines in "Brown of Harvard"  
 Conrad Nagel in "The Exquisite Sinner"  
 Gardner James in "Hell Bent for Heaven"  
 Betty Bronson in "A Kiss for Cinderella"  
 Wallace Beery in "We're in the Navy Now"

## Our Selection of the Worst Performances

Mary Pickford in "Sparrows"  
 Patsy Ruth Miller in "King of the Turf"  
 Milton Sills in "Men of Steel"  
 Earl Fox in "A Trip to Chinatown"  
 May McAvoy in "Ben Hur"  
 Jack Holt in "The Blind Goddess"  
 Tommie Meighan in "The New Klondike"  
 Ralph Graves in "Blarney"

Pat O'Malley in "My Old Dutch"  
 Conway Tearle in most anything  
 Lou Tellegan in "Three Bad Men"  
 Edward Everett Horton "The Whole Town's Talking"  
 Shirley Mason in anything  
 Jack Mulhall in "Silence"



GRANT WHYTOCK  
*Editorial Advisor*



**GREETINGS**

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# Paul Kohner

## Is He Another Thalberg?

By ALLAN DUNN

**T**HE boy that was never satisfied. That appellation might aptly be affixed to young Paul Kohner's name.

Dissatisfaction makes great men. Being dissatisfied makes the one so troubled strive for great heights, greater worlds to conquer. It seems it takes someone from across the briny deep to instill us with ambition and make us progress, such a someone is this chap Kohner, out at Universal.

Starting as an office boy with Universal, gradually working himself up to a publicity man, then exchange man and finally studio executive of one of the most powerful and famous commercial organizations in the world, this chap achieved the goal he set after by being dissatisfied, but the great ambition of his career is yet to be realized—but he'll realize it. Such fellows as Kohner cannot be kept down.

### A Graduate of a Fine School

There are people who compare this youth with Irving Thalberg, also a graduate of the fatherly Carl Laemmle School. In comparing Kohner with the more successful Thalberg one has to think twice before writing. Thalberg is at the peak of his career while Kohner is just starting to climb the summit, a tortuous, winding path leads to this peak. Some stumble and fall over the mountain-side and are heard of no more; others climb half way, then turn back to terra firma, and oblivion.

Kohner is likeable and clever. He impresses you, and is not affected. He assumes no self importance, yet gives you the impression delicately of a nervous temperament, a body of nerves. He is affable and businesslike. He does not boast, yet the observer of this young German will appreciate his seriousness and dignity and be compelled to respect it.

Irving Thalberg, on the other hand, we are informed, is conceited and tries to show his importance at every opportunity. Then again, others tell us he is just the opposite. Not having met Mr. Thalberg, I find it difficult to pen an impression, but I do know he possesses the ability and the business acumen that makes for great men, and he has demonstrated that ability quite often. Thalberg, like Kohner, is a student, and both from the same college of experience—"Uncle Carl's." There is no better.

### Every Man Has Enemies

Every man in a position of importance has his enemies, and defamers. Thalberg is no exception to the rule. Kohner in the days to come will be severely criticised and his every move watched. His fine traits will be forgotten while his weak ones are magnified. This is part of professional life, and to be expected. The film executive is the bird in the gilded cage, the target for scandle mongers and scoffers.

Thalberg today sits on a crest of popular approval and is a success. Kohner is just beginning to get his bearings and has yet to cross the big pond of popular acclaim where the storms come up without warning, devastating and devouring. His ship is sailing merrily onward towards a golden sunset, and contentment fills his soul. But the heart pains are yet to come when the growing pains have vanished. Kohner is a youth of great promise and intellect. He is destined to achieve great things and to accomplish greater things, in our humble opinion.

His boss, Carl Laemmle, is one of our greatest judges of human nature, and this fine, old gentleman has yet to pick a withering flower that did not bloom under his care. He seems to have the knack of placing his wrinkled hand on talent—unusual talent at times—talent that the others most often pass by. A glance

through the "Who's Who of Movieland" will find Carl Laemmle's "proteges" well represented, and the old gentleman seeks none of the glory or credit. A tribute with a distinction.

Kohner is self-made. While Mr. Laemmle gave him his first position, yet Mr. Laemmle did not advance the chap without just cause, and Kohner earned and deserved his advancement for he made good. Unable to speak our language, a handicap, this chap overcame the difficulty by mastering the language. He learned the business from the bottom up by working in every department—taking six years to do it. Whatever success Kohner won, or is winning now, is due to the fact that he is Paul Kohner. Some others would have given up the ship if put through the same hard routine as he was. He wanted nothing he did not earn, and asked no favors.

### Is a Keen Student

Kohner is studious and a keen observer of people and everything that goes on around him and he misses nothing. He is forever seeking knowledge and experience. A careful listener, and he seldom talks out of turn.

The writer met Kohner only once, and then by chance in a restaurant at Universal City. Of the fifty or more people in the eating establishment Kohner and a few others stood out. Something about the chap makes him distinguished, so discernible that you'd pick him out of a mob, if dressed in tatters. He has a very pleasing personality and very unassuming—distinctly likeable the first time you meet him. Something about his manner and action bespeaks the executive ability, he is said to possess. He is a diplomat, keen and calculating, but reticent. He impresses you immediately with being either a great man or a great actor, and we don't believe

### Destined to Advance Rapidly

In selecting Paul Kohner as the subject for this article we do so because we sincerely believe he is one of the future big men of the film industry, and we believe the next two years will prove our contention. Comparing him with certain other film executives of our acquaintance is what makes us think so. He stands out head and shoulders over many of them in every way, and youth must be served. The one thing that may spoil this chap is that he may shoot ahead too rapidly, and the success turn his head. Yet, he does not seem to be the type that is so easily changed, or affected.

### He Uses His Head

Kohner is an individual that cultivates ambition. He is the sort of chap that would achieve success where another man would fail. He believes in using the brains God gave him, developing the hidden part of his nature—the powers that are out of sight, the resources and possibilities of success that do not show themselves in the ordinary shop talk. We are chronicling the part of him that appears above the surface only. He is only human, and there is nothing miraculous about him. We can all use the same language, the same exclamations, the same lingo as he uses and the same comparisons. We see the conventional side of him and of others, but never the hidden part. We all look alike. Kohner is no different in looks than a thousand other young German fellows. He believes in work, self sacrifices—using his energies for the things that count.

So watch Paul Kohner in 1927.

*A Merry Christmas and a Happy, Prosperous, New Year  
To all my friends and associates in the industry from*



SIDNEY OLCOTT

# The Flame of Glory

HERE is something wrong with the administration of the agency known to thousands of Hollywoodites as Central Casting. Hundreds of extra movie players will attest to that.

There is also something radically wrong with the President Coolidge administration; a few thousand more will attest to that also.

Nothing ever built by human hands, brains or engenuity was ever perfect. Nothing ever created by human intelligence, enterprise or good will was ever right—to some people. No matter how wonderful, no matter how sincere the effort there will always be scoffers to cry it down—to the depths if permitted, and just so with Central Casting, and its sponsors.

This institution, created by intelligent people to help alleviate the sufferings of the gentry known in movie parlance as "extras," has functioned about one year. Its creation is the combined thought of the various motion picture producers affiliated with the organization presided over by Will H. Hays. Its creation was for a purpose—that purpose, a clearing house for humanity, or rather, that portion of humanity who follow the lure of celluloid for a livelihood. From its very inception great cries have went up against its being. It has been defamed and slandered, and its executives damned a thousand times. The dissatisfied being the unemployed. It was ever thus.

The dissatisfied are chagrined because they do not get enough employment, and they blame the condition on the agency, when the fault lies mostly with themselves.

The extra termed successful is one who can work from four to five days each week. In order to qualify as a good extra the person so classified requires an excellent wardrobe, and a wardrobe costs anywhere from \$200 to \$500 to acquire—few have that much money. This wardrobe consists of sport clothes, business apparel, dress clothes and shoes, hats and things to match. They must always be kept in tip-top condition. The average lucky extra makes about \$50.00 a week. Out of this munificent sum he or she must live, as well as keep well groomed. Not so easy, you'll say, these days in motion pictures.

Consequently, the extra player not possessing the necessary wardrobe can-

not hope to obtain steady employment nor a decent living, and when they reach this crisis they become chagrined and morose, at times resorting to drastic measures in desperation, for an empty stomach is no guide to reason. Then, of course, the movies are to blame for acts of the unfortunate, who believes the industry owes him a living, just because, perhaps, he or she have whiled away ten or more years of their life in its environment.

The central system by which extra talent is admitted to registration and consideration is praise-worthy. The system of elimination is just as worthy, though the unemployed will convince you that the system is "all wrong." Every unemployed or casual employed extra will outline to you a system of his own making that is the "only one," in his opinion, that is good, and which should be given preference over the one in force at Central. In other words, every extra player has devised a method that will benefit himself. Simmer them down and none are practical.

Another fault we find with this Central Casting Agency is that extra talent is not employed on a strictly meritous basis. Studios should not be permitted to send in "preferred lists," nor should the

wives, sweethearts and friends of studio employees, assistant directors, casting heads and directors be given most of the work that needy individuals of merit need badly. Certain players work in certain studios only, and seldom in any other studio because of this preference system, which is not the fault of the Central Casting or its personnel, but of the studio people, since each studio has a certain group it favors at all times for its pictures.

The Central Casting should eliminate the undesirables from its lists and by undesirables we mean those people who have no likelihood of securing regular employment, and instead select about 1,500 competent, qualified extras who have been adjudged so by a special selected, unbiased committee from the various studios who would judge from the past work of the players selected, steady employment would be possible for those 1,500 instead of attempting to distribute this work for 1,500 to more than 12,000, such being the case at present. Also stop registering new people unless the applicant is an exceptional type.

The argument that there might be a same-



*If dreams came true in the movies, how wonderful it would be!*

ness to the pictures if the same extra talent worked in all pictures is not so. It is almost impossible, it is said, to distinguish individual extra players, since they are little more than set decorations. Yet the extra will tell you proudly he is an "actor." An extra should be judged by his work and deportment and not by who he knows in the studio. In the matter of Central Casting, who have over 12,000 people registered—men, women and children—it is almost an impossibility for any one group of men or women to memorize all these 12,000 names and personal descriptions. As a consequence the first names that come to the office workers at Central Casting get the preference. It would take four hours' time to wade through a file of 12,000 names and photographs, and in a business where speed and action is required this is out of the question, and, of course, not done.

### Studios Employ Over 800 People Daily

The average daily placement of Central Casting is as follows: 701 men, 169 women, and 19 children. Three times as many men are employed in the studios as women, and children are in the minority. Three thousand mothers seek work for their children. Thousands of girls haunt the casting office daily. In the past eleven months over \$2,000,000 has been paid out in extra player salaries. With 12,000 seeking part of this \$2,000,000 the individual yearly wage is nil, impossible to live on.

### Average Daily Wage Scale is High

The average daily wage of the ordinary extra player is \$8.52; more than a skilled electrician gets, and yet extra players cry they are underpaid. This estimate is based upon a period covering 11 months, in which time over 234,138 extra people were employed. The charts of Central Casting office show that almost as many extra players get \$10.00 per day as \$7.50 with \$5.00 per day people in the minority.

In a business where skill or training is not asked of the worker, nor a college education either, the studio asking only that the individual be a "type" or freak, as the case may be, the daily wage for such employment is exceedingly high, which perhaps accounts for so many wanting to become movie "actors."

### Other Big Organizations Investigate Applicants

The National Cash Register Company must investigate every applicant for employment thoroughly, even going so far as to look up his family history, which if it bears a stain or taint, eliminates the applicant from getting employment, and the wage is nowhere on a par with that paid the movie extra who must pass no examination and can be deaf and dumb, illiterate, foreign or "domestic," and yet the gentry that make up this extra assortment have the audacity to foment discontent and cry they are "underpaid."

The movie extra element is composed of people from every walk of life. No one knows who the other fellow is, and no one cares. It is an easy life and easy money earned without mental or physical effort.

It is claimed if the various studios and Central Casting office patterned after the system of the National Cash Register Company and severely investigated every applicant seeking movie work, that the extra ranks of Hollywood would be so sadly depleted it is doubted whether the studios could obtain enough extras for their pictures.

On the other hand, certain extra players who are hungry and unskilled will refuse to work for less than \$7.50 per day. Some union tradesmen get no more. "It will hurt their reputation," some claim. Yes, they are vain and tempermental, too!

An extra can work today for \$5.00 and receive as high as \$15.00 tomorrow, depending, of course, on the work he does. Many are doing just this, while hundreds would rather starve or borrow than come down in "price."

### A Random Case Shown

We were shown a random case where an extra worked one day at \$5.00, the next at \$7.50, later at \$10.00 and again at \$12.50, proving that if the player is competent and industrious

that he is paid according to his worth and according to his value to the picture. Extra players that use common sense and forget ego, average from three to four days a week, and make a fair living. Others that are stubborn and hold out for certain daily stipulated pay checks average one day a week. This gentry compose the bolsheviki element of the Hollywood studios. They are forever agitating and idle.

### Rule is a Good One

A disciplinary system, inaugurated by the Central Casting Office, is not unlike the system you find in big industrial organizations. The tardy worker, if careless in appearance, or intoxicated in the studio, or late, is cautioned. If he persists in breaking the rules he is dismissed for a certain period, and until he reforms is not given employment again. The rule is a good one.

### Thousands Come to Hollywood Seeking Fame in Movies

Of the thousands who come to Hollywood every year to get into the movies, the first place they make for is the Central Casting Office or a studio, seeking work. The desirable applicants are registered by Central, but registering does not necessarily mean they get into the movies. The usual types are given a trial, and if competent generally get employment. But the cases are exceptional. We do not advise anyone to depend upon being so lucky for the work is not to be had.

### A Fault With Central Casting

A fault we find with this Central Casting Agency is the fact that it is only a Central Casting office in name only. The sponsors evidently have not as yet worked it out in detail, or else they would not let every studio do its own extra player casting, using this bureau as a telephone exchange where Central operators telephone the different people the studios ask for. Surely the studio can do its own telephoning. Just why have this Central Casting office at all unless it is run along the lines it was created for?

### "Favorites" Played in Some Instances, It is Claimed"

There never will be harmony, no matter how harmonious conditions may appear on the surface to the casual observer with every studio dictating the orders, and playing "favorites" like bookmakers at a race track. Either eliminate the studio casting director insofar as his engaging extra talent, and let this bureau function properly, or else discontinue the bureau altogether. An organization that must listen to every Tom, Dick and Harry will never get very far. Either make this Central Casting office the real thing or forget it as a bad dream, Mr. Hays. There are too many "butting" in. The Central Casting office is ridiculed as a result, when in reality the system in vogue is to blame, with the office staff getting the abuse.

### Mr. Hays Can Improve Conditions, If He Will

In our opinion, Mr. Hays could improve his Central Casting Bureau and benefit the legitimate extra and this industry, as well as personnel, if he would instruct his manager, Mr. Dave Allen, at Central Casting, to start a weeding out process of his registration files and to select only those individuals, who, in the concensus of opinion, can be used in motion pictures from time to time, classify them accordingly and to the others write a personal letter informing them in a diplomatic manner that they had better not depend upon employment from this office and further advising them to seek work in some other line of business, for their own good. This may wreck many a screen-struck girl's dream, but in the long run will accomplish a lot of good, as well as diminish the ranks of poverty.

### Establish a Motion Picture Information Bureau Here

Further, we might suggest to Mr. Hays that he establish a Bureau of Motion Picture Information in Hollywood, a bureau to advise newcomers fully about motion pictures, thereby prevent-

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# How Germany Saved Her Films or Vulgar America

By SIR ROBERT DONALD, G.B.E. LL.D.

[Reprinted from the London Daily Times, Review Edition]

**W**I TH all their big studios, efficient equipment, mastery of technique, able producers, and capable kinema artists of all grades, the Germans failed to retain more than a small percentage of their home market.

"They knew the business, they had produced pictures bold and original in conception, admirable in technique, such as "Du Barry," "Sumurun," and "The Nibelungs," and obtained another style of production in "The Last Laugh" and "Vaudeville." But their home market was flooded with cheap, and sometimes old, American productions.

"This crisis was overcome by the introduction of the Kontingen-t or Quota system. It was originated by Herr Galitzenstein, of the Maxim Film Company, and is a Government measure. Under this system only one foreign film can be imported for every one produced in Germany.

"While the system permits the same length of film to be imported as is produced at home, up to now the Germans, with all their ample facilities, have not been able to reach the 50 per cent level. During the last nine months 190 productions of 457,000 metres in length have come out of German studios. It is expected that a total of 220 films will be produced during the twelve months.

"Besides the protection of the Quota German producers have been favored by a growing dislike on the part of the public for American films. This is due partly to patriotism and to German psychology. One hears criticisms of American productions from all quarters, although the best American films, about 10 per cent of the total, are highly appreciated.

"A leading producer, discussing the subject with me, was only expressing with emphasis the general opinion of all sections of the industry when he said:

"The German theatre public resent the cheap, vulgar American films. They are altogether at variance with German mentality. In many cases the film exalts lawlessness and has a demoralising influence. Horseplay represents comedy, sloshy sentimentality stands for drama. The American films come out of a factory like so many cases the film exalts lawlessness and has a demoralising influence. Horseplay represents comedy, sloshy sentimentality stands for drama. The American films come out of a factory like so many yards of cotton. The German public will not have such rubbish. They are not narrow-minded where the theatre or entertainment is concerned. There are four English plays now running in Berlin, and we would welcome English films but our public are fed up with vulgarised screen productions."

"Others whose views I obtained—owners, producers, actors, officials of trade organizations, and editors of film newspapers—all agreed that the public were sick of American productions, always excepting the big pictures, international in character and appeal.

"One striking difference between the situation in Germany and in England is that in this question the whole trade in Germany it at one. The ordinary American films have ceased to be a draw. Box-office returns prove that the takings are less when American films are shown. When I was in Berlin an American production was stopped at the largest kinema theatre in the city, the Ufa Palace. The incident was described as follows in the *Berliner Tageblatt*:

"Yesterday evening during the nine o'clock performance of the American film 'Die Gier nach geld' ('Greed'), at the Ufa Palace, there was so great a disturbance directed against the film that it had to be withdrawn. The audience whistled and booed, and when the sub-title 'When Shall I Get My Money?' was screened

there was so much noise that the performance was stopped and the management issued directions that entrance money should be returned. The new director of film policy has, we hope, learnt a lesson from this occurrence, to the effect that it would be wise to revise the new contract of the film with regard to the showing of American films.

"The Ufa Company owns 27 theatres in Berlin. On the occasion of my visit 12 American films were being exhibited out of a total of 31. Two Swedish pictures were included in the list, but no British ones.

## THE DOLLAR STRANGLE-HOLD

Realizing that their supremacy is threatened by the operation of the Quota system, American producers have been trying to secure a footing by finance. All directors of film companies whom I saw protested that they had no American money in their business, but insinuated that some of their competitors had, so I was left with the alternatives that either there was no American money in the film business in Germany, or that every firm was paying tribute to American corporations. The fact seems to be that the Famous Players-Lasky and the Metro-Goldwyn combination lent \$4,000,000 dollars (about £800,000) to the Ufa Company on condition that it took 40 pictures from them a year, and in return the Ufa paid 7½ per cent interest and supplied 10 pictures a year to the American companies. The bargain is rather one-sided.

The Ufa is the largest combination in Europe, producing from its magnificent studios, 30 films a year. It had a renting business and owns 140 theatres in Germany, and a few in Holland, Switzerland, Sweden, Danzig, Austria, Hungary and Poland.

"The Deutsche Bank is deeply interested in the company, a director of which, Herr von Stauss, is the chairman. He assured me that while they had accepted an American loan it carried no control whatever over the company. The only other concern known to have an American business association is the Phoebus Company. Herr Isenberg, the chairman informed me that their deal with the United Artists gave the Americans no control.

## BRITISH CO-OPERATION SOUGHT

"On every hand I met with a readiness to co-operate with British producers and a strong desire to obtain English financial help in preference to American. England is not considered menacing as a partner or formidable as a competitor. The Germans in the trade think that our interests are more or less complementary to their own. Our outlook approximates more closely to theirs than does the American. They draw a distinction between European mentality, with centuries of history and culture behind it, and the American, which is not yet so highly developed. While they prefer to begin with British co-operation, they hope to see a close association between British, French, Italian and German producers.

An important British official in Berlin has proposed that British producers use Berlin studios and produce pictures with British actors and actresses, both sides contributing the capital. This policy would give us better pictures without delay and an entry into the Continental market but it would not build up a British industry.

"It should be remembered that the British problem is more difficult to solve than the German. It is true that but for a quota American films would have swept the boards in Germany as in England, but the cases are not parallel. The quota was applied in Germany to save an existing industry from extinction; the proposal in England is that it should be introduced to build up an industry which hardly yet exists.



Joyzelle as she appeared on the  
Fanchon-Marco Circuit.

# JOYZELLE

Wishes Her Many Friends  
OF  
The Theatre  
AND  
Motion Picture Colony  
*A Merry Christmas*  
*and*  
*A Happy New Year*



Joyzelle,  
creator of  
many novel  
dances, is  
seen here  
posing in  
one of the  
many



# America Versus Europe

By FRANK P. DONOVAN

MANY, many years ago, according to our school book histories a sailing ship called the Mayflower dropped anchor in a Boston harbor. Aboard this boat were many men, women and children, according to the same text books. They were all pathfinders coming to found a new territory and prepared to suffer whatever hardships fate might deal them. They came to seek success or failure in a "new country," a foreigner by the name of Americus discovered, and which we honor another chap by the name of Columbus. Undoubtedly this is according to Hoyle. This Hoyle was a pretty smart feller, so was the press agent Columbus employed, it is rumored.

## Pioneers All Were Hustles

The pioneers that arrived on this good ship Mayflower were all good hustlers, and put their shoulders to the wheel for self preservation or died of starvation. There was no alternative. No struggling editors being among the group the populace suffered without a newspaper. This, undoubtedly was also according to this feller Hoyle, or one of his ancestors.

Also among the passengers were many who claimed other than Great Britain as home, and no one was addicted to the malady known as "race predijuce," now so much in vogue, especially in Hollywood and points East. The new arrivals who came across the dangerous briny deep did their bit towards building a new country, and suffered hardships, privations and brutality at the hands of uncivilized inhabitants, red and white. Yet they fought on and won.

## Framed Our Laws

In after years the off-spring of these pioneers framed the laws that neither time nor death can change or mutilate and these laws are known to the entire world as the Declaration of Independence, and in case you have not read the Constitution please go to the nearest library and do so.

This treasured document says nothing about the newcomer being prevented from earning a living in this land of the free as long as he respects our laws and Old Glory. Every man is equal, and his rights likewise. The German-American, the Irish-American and the Jewish-American made America. Don't forget that, even though an Italian gets discovery credit.

## Europeans Were Pioneers

Many years after the signing of this historic parchment, several men in France, England, Italy, Germany and America hit upon a "new" idea, and each kept unto himself his secret, each believing it his exclusive secret, neither realizing that others far distant, and strangers to each other had arrived at the same bend in the idea road and the outcome of the scramble was the motion picture we have today.

With time and progress the several minds were assembled and finally worked as one, each benefitting from the other's knowledge and experience, but there being no World Court to settle disputes the American claimed first honors, then the Englishman! the German debated with the Frenchman, and the Frenchman with the Italian. Just who is entitled to the glory will never be known, and further more no one cares a tinkers damn "Who discovered Motion Pictures."

The new art was advanced and improved by American enterprise. America prospered greater than her foreign friends, who, torn by strife and the ravishes of war, which severly depleted the financial coffers were compelled to neglect the business while American men and women progressed, and created new ideals, new methods and finer artistic celluloid accomplishments, without outside competition. And America was great!

## Far Different Argument Today

Today the story is far different. America faces competition from across the sea—worthy competition, and some of the men and women who call themselves 100% Americans (whatever that may be) are for stopping this competition in art, because they are afraid of the competitors who are seeking nothing more or less than an even break; to match brains against brains, ability against ability for the benefit of the motion picture, and the fame and wealth such competition brings.

In this battle for supremacy foreigners are invading our hospitable shores, and we deride and slander them for doing so. Surely we are not jealous. Surely we are not unfair; yet we denounce the newcomer without a moments thought and throw bricks at his head, and he has done nothing to warrant the attack other than to ask the right to an honest living. If he were not capable and worthy he would not be brought here, that is certain. The producer must know the newcomer's ability, and we don't. Why then condemn without just cause?

## Family Affair Talk—Bunk!

It is not a "family" affair, as we are daily informed, but a matter of dollars and cents on the producer's part. The producer who imports a foreign director to Hollywood knows what he is doing, and he also knows the ability of the newcomer he imports. We stay at homes who never leave Hollywood believe all the rest of the world outside of our own small domain is young and ignorant. We fail to give the rest of the civilized globe a moments serious thought. We believe we are invincible—super men and super women and we think wrong. If "the howling mob" would devote as much time to their own welfare as they do worrying about the other fellows they might get somewhere. But ignorance is bliss.

Art and literature was born in Europe and nourished by Europeans. Don't forget that. The master painters of this century, and the last were born across the sea. England, France and Germany have contributed more to literature than America.

## We Are Inbedded to Europe

To Europe we owe some of the foremost advances in motion picture art and progress. Lest you forget. "Cabiria," an Italian film of some years ago taught us more in one hour about picture making than we learned in ten years previous to its arrival. Germany has shown us the unlimited possibilities of the movie camera, and American cameramen have benefited tenfold as a result of German enterprise.

We are told that the Germans practice "freak" camera tricks and resort to "trick" settings to get their pictures "over." We are old (after Germany shows us how) that any director in Hollywood could do the same thing, but didn't want to. Undoubtedly four million people could have done what Thomas Edison, Paster, George Westinghouse and others did. But they "never thought of it." A bromide alibi.

While we are talking about foreigners let us inquire of the 100% Americans of Hollywood just who the people are that made the motion picture industry the gigantic business it is today. Surely no voice cries from Iowa, Kansas, Kentucky, Arizona, Texas, Maine or California, and if they do the squeal is a hushed one. This industry or its pioneers owes nothing to California, but California owes a lot to the film industry and its workers. It owes no one a living and is indebted to no one, no matter how many years a person has given to its cause. "Native Sons" should remember this.

If American film makers want to import foreign talent to  
(Continued on Page 35)



“WEDDING MARCH”



“AN AMERICAN TRAGEDY”



“IT”

## THE FIVE BEST PICTURES OF 1927

CARL KRUSADA

*(also writes)*

for UNIVERSAL



“UNCLE TOM'S CABIN”



“OLD IRONSIDES”

# The Highway of Dreams

By FRANK P. DONOVAN

**T**HIS is a tale of hope and ambition. You may hear one like it in the tenement novels of New York's sordid East Side, on the Gay Rialto, on the promenades of Gay Paree. You will hear it where ever wandering souls meet. It is a tale perhaps of tears, imagination and blasted hopes. It is the kind of tale of Hollywood that is best forgotten.

But let us tell the story.

## Her Friends Advised Her She Was Pretty

She was seventeen and pretty—and knew it. Her friends told her so. Her figure was not one you'd rave over, yet her clothes clung to it snugly. On the New York streets men stopped to admire her, and often women too. Some people are that way.

We shall call her Mary Smith for Smith is a common name. And after all what's in a name? Mary had worked in Cohen's Department Store since she was fourteen. She remembered her age well, for it was during her fourteenth year that her mother died, leaving her to shift for herself. Her salary at Cohen's Department Store barely sufficed for her room and board and her clothes were paid for on the installment plan. Working, always working with nothing coming from the effort but an existence, to a determined girl, seventeen and pretty?

Pretty girls do not have to slave, story books told Mary. Friends helped along the story books. Eventually Mary thought so too. All that stood between fame and fortune for Mary Smith friends advised was 3,000 miles, but what is three thousand miles to a determined girl, seventeen and pretty?

## Sidewalks Are Hard on Tender Feet

Sidewalk pavements are very hard under tired feet—especially Hollywood pavements, and the balmy Southern climate stimulates the appetite of the newcomer. Mary discovered more things in Hollywood than the story books told her. She also discovered other girls as pretty as she was and prettier, some mournful and sad, others as carefree as the birds in the trees that dotted the avenue. of the Highway of Dreams. She discovered Hollywood had no winged angels, that the people were little different from those that had worked with her at Cohen's Department Store, and everyone used real money instead of checks occasionally.

It seemed to Mary Smith as if all the other Mary Smith's in the world had agreed to convene in Hollywood, and all the other Mary Smith's were pretty. Some had finer clothes and much more money than she had, and less to worry about.

## If Her Friends Could Only See Her Now

Something about Mary Smith told the casual observer she was a stranger in town. She acted strange, bewildered—very timid and afraid. Hope seemed to burn in her eyes and terror in her heart. Mary Smith haunted the movie studios, anything to get beneath the glare of the kliegs. But the difficulty she experienced was how to get inside. It behooved her that no one raved about her beauty like they had done at Cohen's Department Store. It annoyed her more to think others not so pretty passed in and out through the studio gates at leisure. She wondered how they did it, and she seventeen and pretty!

It wasn't long before Mary worshipped, and was worshipped from behind a "throne" that percolated coffee at ten cents a cup, cream free. Here at the Filmland Cafe she met the kings and queens of the celluloid realm and occasionally a joker. Over the coffee cups she listened to some talk of the satiety of wealth in the manner born; queens that wore real diamonds, and satellites that made the cosmetic age a profitable business, stars whom she herself, had idolized from her bedroom wash stand at twenty-five cents a photograph.

Now they all spoke to her, which in itself was an honor, even

if it only was to order something to eat. Handsome leading men, and those that were not handsome smiled at her, even bowed at times. She, Mary Smith was in heaven, if the gang at Cohen's Department Store could only see her now!

## Mary Smith Was not Discouraged

Mary was not one bit discouraged in her menial position of waitress, for hadn't several of the present day screen stars once been waitresses? Positively and absolutely, without apologies to either Mr. Gallagher or Mr. Shean. Consider then Mary Smith's mental attitude as she deftly removed the china from the marble, and let her good eyes survey the movie horizon. She had come and she had conquered—a restaurant job; tis true, for want of something better.

Strength seemed to radiate from Mary Smith for she was eating regular, and her arms now, from the elbows down were well developed. She was still seventeen and pretty, and had sworn to grow no older while in Hollywood. Seventeen was the standard age limit for all screen aspirants, and some stars too. Mary had no intention of setting a precedent and changing the time honored formula.

## She Came to Hollywood Like Many Others

She had come to Hollywood like thousands of others to become famous in the movies, and had been buffeted about somewhat, when one day Fate placed her before the coffee boiler in a conspicuous position, and Destiny in the form of Julius Levy, ex-Oskosh hardware store owner found her. He seldom missed anything.

She waited on his table and he admired her, and the way she navigated. She had the makings of a star he conjured. She had poise and a certain smething his limited knowledge of the movie language could not articulate, nor explain, but he told her anyway. She was in ecstasy. Castles were built and destroyed; Rolls-Royce cars were purchased and discarded in a twinkling of the eye-brow; millionaires were snubbed and treated shamefully; what a day to have someone step on her pet corn! What a day indeed.

## Levy, Her Admirer Was Fat and Forty

Levy was fat and forty, and good natured. What he might have lacked in education he made up in dollars and sense. In his shirt front he wore a diamond that acted as a searchlight in the dark. He sported a second chunk of precious glass on his fat, right forefinger, that hormonized well with his colored vest. He smoked fifty cent cigars in company, and cigarettes when alone. He was only human, even if he did spill a twenty-five cent portion of soup on his super-structure, occasionally. He had never read the \$1.98 book on etiquette, and for that reason society excused him, so did Mary Smith.

## He Avoided an Optical Illusion

Levy realized, as he gazed at Mary, with his glasses off, so as not to have an optical illusion, and to avoid seeing her at a disadvantage, that no star possessed the beauty she could boast of. Her eyes which were as tender as a dove, looked down upon him, and when she smiled his stirred like the waters in a Northern Sea, if that is possible for a citizen from Oskosh. Levy figured she could weep, and could sigh better than any actress, Norma Talmadge, Pola Negri and the others included, and she could laugh like the girl in the toothpaste advertisements. And, boy, how she could love! "What an actress!" Levy murmured to himself. "It's a wonder Famous Players didn't sign her up."

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# VERSATILE Peggy Eames

*Broadway's Celebrated Child Actress  
Now in Hollywood*

PEOPLE who are familiar with recent vaudeville headline acts of the East, will remember the sensation caused by little Peggy Eames in her clever skit entitled "The Miniature Dancer of Seven Nations," wherein she interpreted the customary dances of seven different countries, including Spain, Italy, Scotland, Ireland, Holland, Russia and America.

With these dances she gave an impersonation of the various mannerisms typical of the characteristics of these nations. Burlesquing wherever possible, to such an extent that she stopped the show in many of the large theaters throughout the East.

Having toured the many large eastern circuits, little Peggy discovered herself.

In the throes of an international popularity contest conducted by the Fawcett magazines, and before she had time to take it seriously, votes were being cast in

large numbers, which put her in the lead to stay.

At the end of this very lively competitive contest, Miss Eames was awarded the capital prize for having secured in excess of fourteen million votes, making a plurality of three million over her nearest competitor and thus terminating her meteoric stage career to come to Hollywood that she might realize the reward of such a tremendous following who supported her in this contest.

The prize called for a featured role in "The Message to Garcia," purported to have been planned to be produced by Metro-Goldwyn-Mayer, but somehow or other these plans have not been carried out, so in the meantime she was called upon by this same company to play minor parts in various productions.

It was while working in these minor roles for various producers that little Peggy Eames came under the notice of Eric von Stroheim, who immediately saw the possibilities that was her's through the training she had received from the stage. He called upon her to play a very important child part in his current production "The Wedding March."

The result of her work under the direction of such a notable director as Stroheim is a little too premature to base any sound predictions, but it has been reported from various inside sources, that when the picture is released, it will earn for her the same admiration as she enjoyed from her countless admirers for her work on the spoken stage, and radio as well—and while on the subject of radio, a great deal can be said about her work in this respect, proving another point



PEGGY EAMES

of versatility in the realm of entertainment.

Not until little Peggy arrived on the coast did she ever experience the thrill of singing to a make believe audience, those who have experienced singing through the microscope will understand why Peggy accepted the countless invitations to broadcast, which came nightly from various stations throughout Southern California.

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# A Personal Appearance

(A SHORT STORY)

By CHAS. MILLER

**L**AWRENCE BARRINGTON had met some dandy people! from the beginning of his unqualified success, both on the screen, and later when he returned to the speaking stage, in the unusual society play, the opening attraction of Hollywood's new theatre, which gave him an opportunity to display looks and breeding rather than deep, emotional or problematic powers, he had found himself the center of a society which accepted his portrayal of itself as the real thing—and chose to honor him.

He liked the men, and the clubs he was urged to join! there he could revert to kind—he could be natural. He would like to have been friendly with those who attracted him, to have disregarded the oftentimes senseless conventions with which the women hedged themselves about. Barrington sought for a common interest, and a mentality commensurate with its beauty and surface accomplishments but unfortunately, found only a steady diet of flowers, dinners, suppers and dances. He was too great a student of human nature not to have become surfeited and bored in less time than he would have admitted even to himself.

"She shuts 'em tight, Larry, when you go off," the comedian told him. "I've done my darndest to get a laugh out of her, but I might just as well try to kid an animated wax doll—she only snaps into it when our 'hero' enters."

The leading lady, who aspired, hopelessly, for a place in the star's heart, smiled as she said pitifully: "How she must hate me."

Barrington shrugged his shoulders, indifferently, but neither the persistent presence of the lady nor the chaffing of his friends would permit him to forget her. While she did not in the least attract him, in fact was rather repellent because of the annoyance she caused, she held his interest and made him wonder why a woman of her evident position and refinement should make herself conspicuous over a man whom she could never expect to know. But the hopes of womenkind were not Larry Barrington's strong suit. After an indigestible dinner, and an hour of unpalatable conversation with a most boring head of some charitable institution, he arrived at his dressing room to find a crested and scented note on the top of his pile of mail. He regarded it curiously a second, then broke the seal.

There was neither formal beginning nor illuminating ending. "If Mr. Barrington is willing to meet one, who is deeply anxious to know him," it read, "he will remove his glove at the close of the second act. A limousine will be waiting at the stage entrance after the performance." "Great Scott!" he exclaimed, staring at the missive—then crumpling it impatiently flung it aside, removed his hat, coat and waistcoat and sat down to his mirrors and grease paints. There was a frown between his fine brows and a flash of anger in the keen, dark eyes. But adventure has its appeal, and it must be remembered, Barrington was bored. Gradually the frown faded, a mischievous light grew in his eyes and he smiled. Hesitation had claimed him for its own. It is needless to add—that Larry Barrington removed his glove at the close of the second act. He looked for the woman, with the big, brown eyes, the fresh young half-parted lips, but she was not in her accustomed place, Barrington was disappointed. "I could have sworn it came from her," he muttered, as he hurried with his dressing. "I suppose I'm a fool to go."

When the machine stopped beneath the porte cochere, the chauffeur jumped out and opened the door. Barrington stepped down, glancing instinctively at the open door, with the subdued light which stained the dark stone steps. His hostess had wished to be shrouded in mystery, so he dropped his eyes to avoid seeing the tell-tale number on the door post. The maid at the door beckoned, and he followed her silently, his footfalls making no sound on the deep rugs. As they passed up the broad stairway, he

could glimpse greens of the conservatory, where the odor of flowers fairly sickened him. At the end of a dimly lighted corridor where a door, slightly ajar showed the gleams of Oriental tapestries, the maid stepped aside.

As he paused, uncertainly, and his eyes became more accustomed to the dimness, he perceived that the faint glow came from jewelled Oriental lamps placed in odd little nooks—and from them saw her face. The healthy man is a cave man. He is the stronger animal—he likes to pounce upon that which attracts him and carry it away by force. He does not like to be captured himself at a disadvantage. Larry Barrington was a very healthy man, both strong and primitive in his emotions. He did not need to see this woman's face, feature by feature! he knew it was the one of the dark, luminous eyes, which had haunted him so persistently and unpleasantly. He knew it from the unpleasant emotions which assailed him before he let his anger get the better of his antipathy. Then, not so much in answer to the sense appeal, which she had evidently planned for his benefit, as to vindicate his rights, he swept across the room and drew her into his arms. For a short second he held her lightly, looking into her face, which, away from the glare of the footlights was quite lovely, her lips quivered slightly, and a hot flush stole into her cheeks.

"I didn't think that of you," she said softly.

Larry Barrington stood back with a short, mechanical laugh. "Might I ask," he said, almost sarcastically, "what you did expect when you asked me to come here in the dark to meet a woman whom I didn't know?"

She was almost like a shy child begging pardon. "I thought it would appeal to you—to your artistic sense, and I didn't want you to see my face."

Barrington studied her intently a few seconds, then said slowly, a slight smile stealing in at the corners of his mouth. "What your face is like, dear lady, I already know. What you really are, I can only surmise—in the dark."

With a startled exclamation, she crossed the room, and pushed a button which flooded the room with light, and stood waiting, half in doubt, lovely without exaggeration.

He smiled at her reassuringly. "Thank you," he said. "Whatever trust you repose in me will not be unappreciated. You surely know that."

The lovely creature smiled. "I did not doubt it."

Barrington took the chair she suggested with a graceful wave of her hand and leaned back comfortably. Now that he had got rid of the silly dimness and found a real person, of unquestioned charm, facing him, he was inclined to get the best possible out of it. Nothing but wealth could have produced such a home, and wealth, he argued, was compelled to maintain safeguards. He was beginning to be glad he had accepted the challenge. He was young, handsome, with the world at his feet, the situation went to his head. While he settled himself and glanced about, his hostess crossed the room, returning shortly with a box of cigars in her hand.

"I know you never smoke cigarettes," she said, and Barrington noticed what a delightfully soothing voice she had, a wicked look came into his eyes.

"Your husband's?" he asked, accepting one.

She flushed as she said. "I wouldn't be so banal!"

Barrington lighted the cigar and puffed silently, then with a smile that was all too winning—one which had made many a heart throb with dreams of ideals through his career, he looked up at her, "I might have been afraid to try it, you know sometimes they're made with a boom," he explained. "But you know more than most women. This cigar is unusually good."

(Continued on Page 33)

**GREETINGS**

FROM

**JACK**

**SCHULZE**



**MAN-SIZE SANDWICH KING'S WIFE  
"GOES HOME"**

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A stranger appeared in Hollywood recently, which of course is not out of the ordinary, but in Mr. Williams, we found him to be different because of his worldly travels and magnetic personality. In our interview with Mr. Williams, we discovered him to be a philosopher of human nature, and yet a young man who will proudly tell you that he was born in the City of Utica, New York some twenty seven years ago, and at the age of fifteen, heard and answered the call of the West by journeying to Denver, Colorado, where he fell into the romantic sphere of the plains. Seeing life here by actually living it, his ambition was to learn more, so he entered the drama of make-believe on the stage, playing in the Robert W. Savage play "The Squaw Man," then to the more refined element of this art with the Mary Garden Company, while in the meantime hearing so much about the silent drama that he took a flyer in pictures with a visiting company who had gone to Denver from Hollywood to make a Western epic.

Mr. Williams, at the time considered it all a novelty to work before the camera, but has since looked upon this art of expression in a more serious vein, yet he has no definite desire to abandon the stage for this work, unless, however, he is persuaded to do so by the many friends he now enjoys in Hollywood.



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"That he does not mean the light of true artistry is evident. That could hardly be dimmed by criticism no matter how harshly its author may have dealt with the subject at hand."

"He writes:"

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On the other hand he may have a sinking ambition to become a writer—famous like H. L. Menchen, George Jean Nathan and the rest, and that being the case we would advise him to attack the editorial policy of the Hearst Publications, a mention from Arthur Brisbane would mean something. Our only reason for recognizing his article is because *The Film Mercury* printed it, and because this page (which by the way is the last to go to press) must be filled up with something—and in a hurry.

We thank both Mr. Crouch and *The Film Mercury* for the advertising.—F. P. D.

## The Tourist Season Is Now Open

By John D. Foley



**GREETINGS**

**FROM**

**JACK  
SCHULZE**

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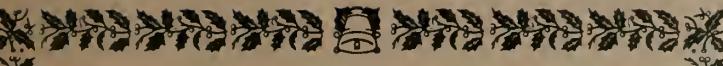
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# GREETINGS

**FROM**

# JACK SCHULZE



Universal "just at the moment" is sadly in need of some good dramatic productions, and the New Year will find "U" centering its greatest efforts towards making them—Sidney Olcott will lend his expert hand. Other directors of the Olcott ilk are sadly needed by Universal. This old line organization needs some ginger and pep in its directorial ranks. Progress is no respector of age—nor of sentiment either. "Uncle" Carl will use "the brains God gave him" in the next month or so or regret it. Universal needs new blood.

#### Louis B. Mayer for Mayor—(No Pun Intended)

The same hoot owl of our acquaintance moans that Louis B. Mayer has a warm spot in his heart for the mayoralty chair of the City of Los Angeles and the next election may see this well known film executive competing for the honor. He can have our vote. Motion picture people spend enough in Los Angeles to have one of their own in power. Motion picture producers helped to make Los Angeles what it is today. Motion picture producers spend millions of dollars here annually and without the motion picture producer Los Angeles would go backwards twenty years. What other industry could exploit the country and bring as many people here?

Vote for a motion picture man if the occasion arises, for motion pictures are to Los Angeles what water is to a seal. And yet we find some local people belittling the industry.

#### The New "Wampas Stars" in the Making

This is the star making season of the organization known as the "Wampas"—100% press agents. Pretty and cute damsels will step forth to be crowned queens; fond papas and mamas will cry in happiness; staid press agents will bow in reverence and the world will move on just the same when the shouting has died.

The Wampas has succeeded in getting the press agent the recognition that he justly deserves. While somewhat an exclusive organization it is treated with a great deal of respect. Such men as Harry Wilson, Pete Smith, Sam B. Cohen and others we could mention have helped to make this publicity organization known the world over. It has the respect of the nations' editors, and to everyone of its hard working members the Motion Picture Re-

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# PENCILS ! PENCILS ! PENCILS !

*To Producers:*

*A pencil carrying an advertisement about your next production makes an excellent Saturday Matinee Souvenir for children. Buy them in wholesale quantities and furnish them to the Exhibitor at cost. You get your advertising FREE.*

*We also have wooden WHISTLES which will carry your advertisement. They make a great hit with the kids.*

Phone GLadstone 3959 for samples and prices

Western Branch

## Pencil Supply Co., Inc.

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*National Wholesale Distributors for the Eagle Pencil Co.  
and the Joseph Dixon Crucible Co.*

P. S. We carry in stock for immediate delivery, 155 grades suitable for any and every department of your business.



# Will Comedy Drive Drama From the Screen

By GLADYS ELLIOTT

**I**S THE MOTION PICTURE drama slipping? Will the laurels of the screen rest solely upon the head of the humorous film in the future? Does entertainment depend entirely upon laughs?

These and other questions of importance to the producing and exhibiting future of the industry are aroused by an interview with Raymond Cannon, prominent scenarist, printed recently in the Los Angeles Examiner. His article is reproduced in full on this page.

"Unless the dramatic writers change their formulas, the farce will push its more serious sister off the screen."

This is one of the statements credited to Cannon in the interview. It is a daring remark and covers a lot of expansive territory, but is he justified in thus predicting the complete surrender of box-office honors to the comedy offering?

Drama has long been a prominent pillar of the screen—yet Cannon hurls verbal brick-bats at it from a well-fortified position. Few writers have had such a consistent line of scenario successes and his pictures have all been comedies.

The early history of motion pictures was written with dramas. The serious screen story formed the foundation upon which has risen the fifth largest industry in the United States. And yet, among those first ambitious hundred and two hundred foot film efforts was a picture, then a humorous masterpiece, in which a policeman chased a tramp, both finally disappearing over a fence.

Has this fertile seed been slighted and ignored in the development of the business? And is it only now coming into its rightful place as the richest-laden branch of screen entertainment? Or is the drama really holding its own in the march of film progress?

What side does the box-office take in this argument? How will the gross receipts on "We're in the Navy Now" and "What Price Glory" compare with those of "La Boheme" and "Sparrows?" What will "Beau Geste" and "The Scarlet Letter" do in support

of the drama's stand or will "The Big Parade" top them as a comedy exponent? And how does the success of that great drama "The Merry Widow" affect the argument?

We quote the following from a recent issue of the *L. A. Examiner* interview with Raymond Cannon:

"Screen comedy has progressed much faster than screen drama and unless the dramatic writers change their formula, the farce will push its more serious sister off the screen."

"The present day screen drama presents a dramatic climax once in about seven reels, while every hundred feet of comedy gets its apportioned number of laughs, if it is in any measure successful. Because of the instantaneous and audible response of their audiences, comedy writers have had to originate rapidly and continuously with the result that their method has changed every few months.

"Dramatic writers have not had such obvious guideposts and, in consequence, because indifferent work has 'gotten by,' have held with the old way until now the public is really forced into the legitimate theatre to find dramatic novelty."

Cannon goes on to say:

"Griffith with his masterpiece "The Birth of a Nation," established a precedent in the way of a dramatic formula that, had it been adhered to would have been as perfect today as it was eleven years ago. Crammed with great, emotion-stirring moments, this picture should have been the first consideration in the education of the dramatic screen writer. Unfortunately, its great value has been all but lost in recent years. As it is, they are deriving their "kicks" from such pictures as "We're in the Navy Now," "What Price Glory" and "The Better Ole." Pictures in which something happens."

It would be very interesting to know what other writers think and I intend to interview a few and publish their views in our January number of the Motion Picture Review."

## Spoor to Make Stereoscopic Pictures

By COL. G. L. McDONELL

**W**ILFRED NORTH took the Chair at a luncheon to representives of the Press on Tuesday, the seventh of December.

The object of the gathering was to give Commodore J. Stuart Blackton an opportunity to explain the new scheme of Natural vision photography and stereoscopic projection.

The Commodore touched in an interesting way on the early days of the motion picture industry, and briefly mentioned several of the features of marked improvement. He then proceeded to speak of the work of George K. Spoor of Chicago, extending over a period of five years in order to achieve his aim of creating and perfecting a camera which will give to the public, pictures in the third dimension. These experiments entailed an expenditure of some three million dollars.

Perhaps the most interesting portion of his talk was that part which dealt with the elimination of close-ups and this alone will remove one objection that is constantly voiced by the public.

For a while it was undecided whether the new picture would be made in Chicago, but the Commodore told how in the end, he was able to make his associates realize that the only place to make pictures was in California.

It is expected that a start will be made in about a fortnight's time, when further information will be forthcoming as to the story and cast.

Not the least interesting part of the proceedings was an exhibition of a mutoscope machine showing motion pictures of a dinner given in honor of the birthday of Thomas A. Edison, in New York, by the original trust of motion picture patent holders, on December 19th, 1910. Of this trust four have passed to the great beyond, others have retired, and only the Commodore and George K. Spoor remain active in the industry.

After some technical details about the development of the new Eastman film, specially manufactured for the new process, the meeting adjourned. In this connection it may be of interest to learn that his film is developed by a dry process using different gases.

Stereoscopic motion pictures have been the dream of many men in the past, and if George K. Spoor has really achieved what many people believe the "impossible," he is bound to pave the way for a radical departure in screen entertainment. His first efforts will be handled in road show fashion, it is explained, and the sponsors claim they will not sublet the process or the cameras (in which the whole thing lies) to any other organization. The first completed stereoscopic picture will be given its premier at the new Roxy Theatre, New York City, later sent around the country.

An apparatus along the lines of Vitaphone will be utilized with some of the stereoscopic productions, it is said. J. Stuart Blackton is to direct the first picture.



## Barbara Becomes Sophisticated

By JERRY J. MCGRATH

**I**T IS, perhaps, typical of the perversities of life that Barbara Worth, who inclines toward rugged outdoor roles, is winning fame for herself in the studio world as a cultured society type with the rare ability to attractively display the latest Paris modes.

Barbara's first assignment upon joining Universal was in a two reel western. Unlike other girls who break into the movies, Barbara was fortunate enough to be given a leading role immediately, in spite of her lack of experience. Her work in this film brought her more Western leads, which was rather to Barbara's liking—her favorite pastime being riding bucking bronchos.

When Warner Bros. borrowed Barbara for a role in "Broken Hearts of Hollywood," however, she was given her first chance at a portrayal of a more sophisticated nature. Noticing her appeal and effectiveness in this sort of part Universal officials immediately cast her for a role of somewhat similar nature opposite Reginald Denny in his latest production, "The Fourflusher," now being directed by Melville Brown.

Johanna Mathieson, costume designer for Universal, immediately got busy and designed some special creations to show to best advantage Barbara's much talked of figure. The results of Miss Mathieson's efforts are expected to win a wide reputation for Miss Worth as one of the most modish young players on the screen.

In the future Barbara will no doubt have to forget all about riding pants and bucking bronchos and hurry about from studio to studio answering the call of directors who are in search of a young damsel who can act, look beautiful and at the same time wear stylish clothes without seeming conscious of it.



Above — Barbara Worth, Universal player, wearing an advance spring model—especially designed for her by Johanna Mathieson, costume designer for Universal. The suit is made of navy blue charmeen with vest of blue and white plaid charmeen. The coat is made with a cape and the cape is also lined with plaid.

— o —

To the Right—Miss Worth as she appears in "The Fourflusher."



ANNO

In the Interest of Better

**FAMOUS AUTHOR**

THE FIRST TO GO

“A CIGARETTE M

**F. Marion Crawford”**

*To be F*

A Series of Other World Fair  
[ Stories that have St

TO BE PERSONA

**FRANK P.**

(M.



Director of “Silas Marner,” “The Mad Marriage,” “  
mount, Vitagraph, World Film and Educational, in  
tague Love, Walter McGrail, Gaston Glass, Belle B  
Florence Turner, Paul McAllister, Francine Larrim

TEC-ART STUDIOS  
Hollywood

NCING



# Pictures for the New Year



## RS PRODUCTIONS

INTO PRODUCTION:

### "WALKER'S ROMANCE"

World Famous Novel

owed by

ous Novels with All Star Casts  
od the Test of Time }

LY DIRECTED BY

**DONOVAN**

(D.A.)

"ils Adrift" and one hundred others for Pathe, Para-  
uch such stars as Gilda Gray, Harrison Ford, Mon-  
er, Cyril Maude, Maurice Costello, Rosemary Davies,  
, Peggy Hopkins Joyce and others appeared.



WILLIAM R. SWIGART  
*Editorial Advisor*



# A Reason For Gentlemen Preferring Blondes



EVER since Anita Loos and John Emerson wrote that whimsical classic on Blondes, people have looked with suspicious eyes upon Nita Cavalier in a manner that one would believe her to be the sole inspiration for the creation of the world renowned term emanating from the works of these two clever writers.

However, since Miss Cavalier is a victim of circumstances and boasting of no participation in the matter, she

wishes to express to all her friends, especially at this time of the year, that, insofar as blondes are increasing in such rapid numbers of late, the fad will soon give way to overproduction and revert back to the Red heads or Brunettes, and so in the meantime those who have not experienced the thrill of being blondes will find it far better to abandon the idea of becoming one to meet a sudden demand of fancy and remain as you are.



NITA CAVALIER AS SHE APPEARED IN  
MUSICAL COMEDIES





# TYLER BROOKE

Wishes All His Friends and Well-Wishers

A Merry Christmas

and

A Happy New Year

*Management, JACK SHERRILL*



A photograph of the new creation that can be seen daily at  
The Italian Art Galleries in Hollywood

*A*  
*New Creation*  
*of*  
**The**  
**Venetian**  
**Well**

*Made by one of*  
*Italy's foremost sculptors*



The only one of its kind in all the world. It weighs approximately three tons and was made from one piece of Carrara marble. The workmanship is superb in finish and design, with the result that we find it to possess grace and beauty sufficient to embellish the decoration of any patio or garden.

This unusual piece of sculptured art is now on display at

**The Italian  
Art Galleries**

6379 Hollywood Boulevard

Hollywood, Calif.

ALLESANDRO GABELLIERI

*Sculptor and Importer*

# Producers Not Always Wrong

**A**MUCH celebrated author and novelist recently visited Hollywood and saw how pictures were made. Upon his return home, he wrote a very lengthy statement, denouncing the usual free advertising that goes with such controversies. pictures that later turned out to be failures. He did not attempt to give a reason why, because probably he didn't know, or he might have had a premonition that some one would analyze it for him, and by doing so enter into a lengthy controversy and thereby allowing the usual free advertising that goes with such controversies.

Every producer who makes a picture, does so with the feeling that he will make a fair percentage of profit on the amount of money spent in making it. He goes about preparing to make the picture with as much precaution and care as any other business man would do in contemplation of spending a large sum of money, but regardless of all this the producer lacks the power of knowing whether the finished product will meet with the approval of the buyer or the ultimate consumer, who is no other than some sixty million people.

With such a handicap to start off with, it is easy to understand why so many poor pictures are turned out annually. But who can

condemn or appraise the full value of a picture when it appeals to some and not to others—everyone has a right to their own judgment, and until the end of time diversified likes and dislikes will prevail.

Critics will attempt to point out the defects of a picture as they see them, which are very often constructive to the people responsible for its creation, but on the other hand, these very shortcomings often found pleasing to a certain class of audience, which only goes to prove that after a picture is produced and on the market, the best judge of its merit, is the gross it pulls at the box office.

"Stella Dallas" or "The Big Parade" had just the same opportunity to be rejected by the masses as it was accepted, which also proves in the final analysis that the making of pictures is nothing more than a gamble, somewhat similar to our friend the novelist, who doesn't know when writing a novel, whether it will be accepted as a great novel, a mediocre one, or to be accepted at all, yet the novelist does have the edge over the motion picture producer because whatever way the wind blows his chances of losing is somewhat nil to that compared with the producer.

**A Merry Christmas and a Happy  
New Year to All From**

# JACK KENNY

Whom you will remember for his fine work in

- "Those Who Dance"—*Ince*
- "Human Wreckage"—*F.B.O.*
- "Light of Western Stars"—*Famous*
- "Cap Cod Folks"—*Famous*
- "The Pony Express"—*Famous*
- "Trouble of a Bride"—*Fox*
- "Wild Oats Lane"—*Neilan*
- "The Yankee Clipper"—*De Mille*
- "Manon Lescout"—*Barrymore*
- "Vagabond Lover"—*Barrymore*

- "The Northern Code"
- "The Half Breed"—*Pathé*
- "His Master's Voice"—*Gotham*
- "Boy of Mine"—*First National*
- "One of the Bravest"—*F.B.O.*
- "My Old Pal"—*Fox*
- "So Big"—*Colleen Moore*
- "Code of the Sea"—*Famous*
- "The Rum Runners"—
- "Forbidden Cargo"—*F.B.O.*

Now playing Brick McGoorty in "*Alias the Deacon*," direction, Edward Sloman, Universal Studios.

Home Phone: RO. 4692

Office Phone: GL. 6396

(Signed to play "Jimmie, the rat" in the Donald Parker Productions)  
*Available after January 1, 1927*

**A NEW TYPE OF  
HEAVY  
DISCOVERED  
IN  
JACK  
KENNEY**



JACK KENNEY

ACH year brings forth new discoveries in acting talent, some are those of little previous experience, and some who have been in the game for years. But the fact that they are discovered is the hope cherished by everyone entering this profession.

Jack Kenney has been in the game a long time, his work and face is familiar to all in the industry as well as countless theatergoers throughout the universe, and while he has played many prominent supporting roles, his recent work has made such an impression that all who have had the opportunity to see him work believe him to possess an unusual type for heavy roles and in the near future will rise to that covetous position of prominence.

Jack Kenney  
as he appeared  
in the character  
of Brick Mc-  
Goorty in Ed-  
ward Sloman's  
current Univer-  
sal production,  
"Alias the Dea-  
con."



**Ora Carewe**

Formerly star of the stage success "Fata Morgana"  
*Wishes all*

*A Merry Christmas and a Happy New Year*  
Telephone Santa Monica 610-95

*Hugh Hoffman*

*Scenarist and  
Production  
Supervisor*

Current Production

**The Yukon Trail**

**ERNST LAEMMLE**  
*Directing*

**It's a Universal**

(Continued from Page 20)

"It's what you generally smoke," she said naively.

Barrington stared his surprise.

"Oh, it is quite possible to find out everything about you," the lovely lady hastened to add. "And one doesn't have to get caught at it either."

"Evidently," said Larry, with a twinkle in his eye. "Anything more?"

"Oh, yes," she told him. "You go a lot into society, but find most of it quite brainless. You rip up a half a dozen ties and swear most prolifically whenever you're going out to any of their affairs. You seldom read your fan letters and while you break hearts by the bushel, you lead a most exemplary life." She smiled up into Barrington's bewildered face. "That's why I thought you might like something different—and I asked you here."

"Supper is served, Madam," announced the trim little maid, who had led Barrington upstairs.

"Was that the only reason?" he asked as he followed the lead of his hostess.

She colored slightly. "No," she said.

"And will you tell me the other?"

It has been said that neither man nor woman could resist Larry Barrington's magnetism and personality if he chose to exert it. The woman paused and put out her hand uncertainly, Barrington caught it, and held it. "Will you?" he asked.

"If you care—to come again," she faltered, fearing to look in his eyes.

He let her hand drop gently. "The time will rest with you," he said.

Over the dainty little repast, he asked suddenly. "How did you know all these things about me?"

The lady smiled as she explained. "My maid is going to marry your valet."

"Oh! Then there was some romance, somewhere?"

"It was she, who first spoke to me of you. I want to see you in your pictures, and wondered what you were really like. Then I went to see you in the play—and then—" she smiled into his eyes, "I kept on going."

"And then—" he remarked winningly, "I came to see you, and—" as he paused, she leaned across the table and held out her hand.

"You will keep on coming?" she asked.

"I will."

After Barrington reached home, and his pipe and sensible solitude, he wondered why he should have made such a fool promise. The woman played with surface values—played with life, because she lacked the deep knowledge of things which help in avoiding of danger, and the enjoying of that which is real.

At the matinee he did not see her, and there was no word. When the curtain had fallen on the last act and still there was no sign of a crested envelope, Barrington got disagreeable.

"I know someone's mixed my mail," he declared to his dresser. "They are a pack of damn fools around here. Come in"; he roared, as a knock sounded on his door. It was merely a messenger boy, but he bore a note of the peculiar hue which Barrington remembered. Hastily scribbling his reply, which he gave to the boy, with a tip which made that youngster scamper lest it might be a mistake, the actor turned back with high good humor.

"I'm a silly ass," he asserted to the man who laboriously endeavored to please him, and because the man didn't deny it, Barrington was hurt.

\* \* \* \* \*

Two months later Barrington sat in his pajamas and dressing gown, on a foggy Sunday morning, studying the script of the first picture he was to make under his new contract. His man entered and apologetically announced.

"The telephone, Sir."

"Oh, Hell"; exclaimed Barrington, decidedly annoyed.

"Who is it?"

"The lady, Sir."

Barrington glanced up sharply, and frowned. For the first time the confidential "the" struck him forcibly.

"Well, I'm not in," he said positively.

"Beg pardon, Sir," said the servant imperturbably, "but I forgot to say you were out, Sir."

"I am out!" he said imperatively, "and someone else will be too, if I am disturbed anymore today. I've a dinner engagement tonight, which I'll not change, so please deny me to everyone."

"To 'the' lady also?" asked the servant aggravatingly, beating a retreat as Barrington rose menacingly.

Shortly after seven, Larry was speeding along with Walter Leland, who was elated at the prospect of the evening together. "By Jove, Larry!" he exclaimed enthusiastically. "I'm glad to get you away. I didn't tell my wife whom I was bringing home to dinner, thought I'd surprise her. All of her crowd are dippy over you. I wonder she hasn't inveigled you into a personal appearance before this."

"I'm not awfully strong on personal appearances," said Barrington, absently.

His friend chuckled. "Depends upon who issues the invitation, eh, what? We've heard of your little mid-night excursions in a limousine, for sometime." Barrington started to speak, but thought better of it. "You see," continued Leland. "You've rather ignored us at the club. You know, you haven't been there for weeks, and the boys missed you. One night they proposed following you, there were four of us, but I thought that sort of a lark wasn't quite straight."

Barrington laughed, slightly embarrassed. "It was a lark—that's all. It's all over now."

"All over?" Leland sobered. "Somehow I sort of feel sorry for them. You have a hold on us all. A woman must feel pretty damned rough, when you're tired."

It was not until Walter Leland grasped him by the arm that he saw her. All in white and gold, she was—flowers he had sent late that afternoon as a peace offering, at her waist, and what was it Leland was saying? His wife! God! 'His dearest friend.' Leland was telling his wife and his guests—"want them to like him as he did!" Larry heard, and while he bent over the hand of his hostess and acknowledged the greetings of the other guests with a smile on his face and commonplaces upon his lips, his soul was sickening within him. Later, when he left, Leland accompanied him to the door.

"You're a brick!" he said affectionately. "I'm certain Lenore is immensely taken with you. You came in, just as though you'd been here before—no stand offishness about you. After this we hope you'll go in and out like one of the family—that is if you can give up a few of those little excursions for us."

Barrington was pale in the semi-darkness. "I shall give them all up—for you," he said quietly. "Good-night."

Leland shook hands genially, but when he turned away, he was thoughtful. "What the devil did he mean by being so serious?" he asked himself.

Barrington leaned back in his car, his nerves were all shot. The chauffeur waited for orders. "Drive me to the Club!" he said.

COL. G. L. McDONELL

TECHNICIAN

wishes his many friends in the industry

A Merry Christmas

and

A Happy New Year

The "CLAW" Unit

Direction

SIDNEY OLcott

UNIVERSAL

HOLLYWOOD ATHLETIC CLUB

# MICKEY McMINN

*Instructor In  
Boxing and Scientific  
Physical Culture*

Personal  
Physical Trainer  
to  
*Richard Barthelmess*  
Phone  
**HOLLY 4561**

*Kenneth McDonald on  
Contract for Series*

Kenneth McDonald has been signed by Sovereign Productions for a series of feature pictures. McDonald is appearing in "overseas," the latest Sovereign production, under the direction of Harry Moody. McDonald will be co-featured with Clara Horton in the new series of films.

## Jack Pierce

Make Up Artist For

"The Wanderer"  
—Paramount

"Lady of The Harem"  
—Paramount

"Ranson's Folly"  
—Inspiration

"The Amateur  
Gentleman"  
—Inspiration

"The Black White Sheep"  
—Inspiration

Phone  
**WAshington 7049**

*Van Ronkle Finishes  
New Comedy Series*

Samuel Van Ronkle has completed the latest series of "Andy Gump" comedies, which he has produced for release by Universal. The series just finished was directed by Erle Kenton. This is the third series of two-reel comedies based on the cartoon strip which Van Ronkle has produced, and is now arranging for the fourth unit of his schedule.

## "THE MAN WITH THE SMILE"

By ALLAN DUNN

If you reside in Hollywood, then, surely the Greenwich Village Cafe is familiar to you. If you have just arrived, then, by all means, visit this rendezvous of the screens elite where a genial host, Anteo Agreci, welcomes you and serves you well.

Of all the fine places in the Celluloid City this establishment is worth a kind word or two. In recommending the Cafe for our readers' consideration we do so without fear of misleading. Anteo Agreci is one of the most congenial cafe proprietors it has been our good fortune to meet. He makes his guests feel at home, and his face is never without a smile.

Combined with excellent cuisine the visitor gets fine treatment, and by fine we mean just that. "You get music with your meals"—played by a real jazz band. Dancing is a special feature and on the beautiful floor will be found beautiful women—women whose faces you admire from your theatre seat. To please you is the ambition and sole aim of Anteo Agreci, and he seldom fails in his purpose. He is the sort of individual we take pleasure in boosting.

If you are far from home and a family fireside this Yuletide, make up for the loss by going to this establishment where you will find a real home-like spirit and congenial surroundings as well as congenial people.

## VERSATILE PEGGY EAMES

(Continued from Page 19)

Her work over K.M.T.R. gained a wonderful following and only through her impending picture work, was she forced to abandon the long hours at night that she might obtain the most amount of rest.

As for sports, Miss Eames is considered a champion for her age, having won this distinction for the only child to finish swimming the Hudson River. She also carried first honors for fancy diving at the same meet, held in New York last summer for children between the ages of five and eight years of age.

And now the great number of people who support her in the popularity contest and the wide range of fans secured through radioland, are, no doubt, anxiously awaiting her first important work on the screen, and if it comes any way near their expectations, she, no doubt, will become the happy recipient of many fan letters, which, after all, governs the barometer of screen popularity, and the salary check as well.

## Laura Francis

*Wishes Her*

*Many Friends*

*Throughout*

*The Universe*

*A*

*Merry Christmas*

*and*

*A*

*Prosperous*

*New Year*



Laura Francis in one of her character studies



Laura Francis as she appeared in a recent German Picture

## AMERICA VS. EUROPE

(Concluded from Page 16)

Hollywood that's their business, and no one has any legal right to tell that producer how to spend his money, nor whom to employ. The sooner some of the corner bolsheviks realize this the better.

### Fifty Per Cent of Stars-Directors "Foreigners"

Fifty per cent of our "American" directors are foreigners. With producers importing almost the other fifty per cent the next few years should find the business completely hyphenated and the American public does not care who directs or stars in the films if they satisfy. Please the public and the battle is won.

Our best box office names are "foreign," and according to Hollywood shop talk Pola Negri, Greta Garbo, Emil Jannings, Erich von Stroheim, Charles Chaplin, Ernst Lubitsch, Maurice Stiller, Reginald Denny and others too numerous to mention do not even hold citizenship papers. For this one thing alone we should "drive them out of the business and the country. How patriotic!

Let us all sing the National Anthem.

Over in France, England, Russia, Germany, Italy, Sweden, Denmark, China, Japan, Spain and other foreign countries people pay real money to see the motion pictures too. The motion picture producer must appeal to an international market, and many continental tastes and dislikes. His business is trying to please everybody with his celluloid fare. In order to please he must make pictures that supply this taste and as a consequence he imports the men and women to these shores who know how to supply it. To be sure, there are certain directors in Hollywood who can do as well as the newcomer and perhaps the local director lacks the opportunity to prove it or else already had the opportunity and failed. At any rate that is another argument.

### 100% Americans

If being born in this country makes a person an 100% American then the writer steps forward for a bow. If the 100% American's father was born in this country, then the writer of this is entitled to take two bows. If the 100% persons grandfather was a veteran of the Civil War and also born in this country then the writer should be a 300% American, since certain Hollywood one hundred per centers were born otherwise than on United States soil. But why wave the American flag? George M. Cohan has even stopped.

If you are an American then you believe in fair play. Give the visitors to our shores a chance—they will leave here soon enough if they can't make good, and the writer will be very pleased to attend the wake. But the war is over, and the men who stood in the trenches, knee deep in mud did not start it. Get in the race and compete in the Olympic Movie Game.

## Sidney Olcott Returns to Hollywood

**S**IDNEY OLCOtt, director of more celebrated stars of the screen than any other director, among them Mary Pickford, Gloria Swanson, Rudolph Valentino, Colleen More, Pola Negri, Betty Bronson, Norma Talmadge, George Arliss, Marion Davies, Richard Barthelmess, Anna Q. Nilsson, Corinne Griffith and others to numerous to mention, is a firm believer in the stability of Hollywood and the local film center.

Recently the director was offered a very tempting contract by Godel International Films, Ltd., of England, to go abroad and make a series of productions. Olcott had previously made pictures in Ireland, England and Scotland, and for a time the director wavered as to whether he should cross the big pond or not, eventually deciding that no other place in the world offered the artist the opportunities or the facilities little old Hollywood did, and of course he remained here.

To Mr. Godel Mr. Olcott says he owes a debt of thanks for the consideration shown him. Even when the director decided he could not see his way clear, just at present, to accept the English producers offer, Mr. Godel informed the director by special message that in the event he changed his mind in the near future his offer stood good. This is what we believe to be implicit confidence in a director's ability, coming from a man of Mr. Godel's reputation.

Hollywood folks know little about this English producer, but it is said he is considered one of the most enterprising men in continental business, and a man who always accomplishes what he starts out to do. In England Mr. Godel is exceedingly popular and ranks very high in social and business life of the country. England, in a very short while will seek a commanding place in the movie spot light, according to this gentleman. England is out to prove to the rest of the civilized world that she too can make good motion pictures, even if she has to import American talent to do it. Let us hope she succeeds.

Sidney Olcott is now concluding an arrangement here to make a series of special productions. He is never idle long.

**BOB CARLISLE**  
Film Editor  
**Joe Rock Productions**



Greetings

of the Season

To all my Friends in the Industry

Harold McNulty



LLOYD NOSLER  
*Film Editor*



AFTER EDITING

**“BEN HUR”**  
**“THE TEMPTRESS”**  
AND  
**“FLESH and THE DEVIL”**

FOR  
**FRED NIBLO and CLARENCE BROWN**  
AND PRODUCED  
BY

**METRO GOLDWYN MAYER**

*I find time to wish all my friends in the industry*

**A Merry Christmas and a Happy New Year**

**LLOYD NOSLER**

**John J. Darby**

EXTENDS TO ALL

**A Merry Christmas**

and

**A Happy New Year**



## THE CINEMA SCHOOLS INCORPORATED



INVITES the Motion Picture Industry to visit their Institution and inspect the personnel and equipment, together with the facilities for developing and training potential Actors and Actresses, in the art of successfully portraying characterizations before the camera.

This invitation is particularly made to the Directors of the Motion Picture Industry through the Director in Chief of the School—  
MR. JOHN E. INCE



## THE CINEMA SCHOOLS INCORPORATED

U. M. DAILEY STUDIO

1329 Gordon Street

Hollywood

**NEW PROCESS EXPECTED TO  
REVOLUTIONIZE FILM  
MAKING**

In a privately equipped laboratory in Hollywood, a young fellow still in his teens is probably making motion picture history.

Until recently Dodge Dunning was a post graduate at Hollywood High School preparing for entry into California Institute of Technology. On October 2 he was granted a patent covering a basic idea for composite photography in motion pictures. He calls it the Dunning Process and with it he has demonstrated that he can make living characters enact their roles on or in sets made in miniature.

With the Dunning process there is no longer need of an expensive cast being sent to Egypt to emote in the atmosphere of the Sphinx nor is it necessary to build life size reproductions of the colossal pyramids on a Hollywood lot. Only a stock travel shot of the Old World scene is required and the actors can be incorporated into this natural setting without leaving their studio.

If a fantastic effect is wanted, Buster Keaton or Harry Langdon can stand knee deep in the real Atlantic Ocean and let real submarines dive between their legs; or Harold Lloyd can take a toy automobile away from his first born and shrinking down to its size get aboard and drive away.

The Dunning Process does all of its work with an ordinary motion picture camera without special attachments. It does not photograph its actors against black or white backgrounds, it uses no travelling mats and requires no protecting silhouette for its background scene. This entirely eliminates the question of registry between the characters and the scene.

Dodge Dunning, the inventor is a son of Carroll H. Dunning, one of the pioneers in color photography.

**Merry Xmas**  
from  
**Edwin Carewe**  
Producing in connection with  
INSPIRATION PICTURES  
**"RESURRECTION"**  
*Starring Rod La Rocque*  
By Count Leo Tolstoy  
with  
Dolores Del Rio  
*A United Artists Picture*

**Motion  
Picture  
Title  
Specialists**

**Louis Meyer Film  
Service, Inc.**

959 Seward St., Hollywood  
Phone GLadstone 3101



**BEST WISHES**

To all those that I know and to those that know me—  
and the others

**Guido Orlando**  
GGranite 2602

## THE HIGHWAY OF DREAMS

(Continued from Page 18)

As Levy was admiring her, the boss of the place was admiring Harold Southern, dashing leading man of the Jazz Productions, who had just done their last jazz dance with Harold. This was the same Harold Mary had envied herself for his delicacy at the Cafe every morning, when he wasn't working, which was often.

Harold was tall, dark and handsome. His one trouble in life was keeping rich widows and imported lingerie from getting mixed up in his make-up. To be stylish he had been married once and divorced once. The first marriage took, placed before he was famous and the divorce as soon as he was. There had been no scandal because the decree had been granted in Gay Paree, and newspapers are not keen about paying cable tolls. Viva la France.

He made feminine hearts flutter and the marcel wave business a huge success, for he started the craze. His marcelled hair was a thing of beauty, a Whistler or a Rembrandt would have cried over its delicate horticulture. Magazines and hair dressing institutions staged pitched battles for his photographs. His life was just one marcel wave after another. His left foot never knew where his right foot was going next.

Harold had flattered Mary—that is he told her she was the most beautiful creature he had ever met. But he didn't inform her that he had told the same line to a few thousand others. Espying him Mary caused her pretty eyes to stray from Levy and focused them upon Harold—Harold was handsome. Levy was fat and portly. Levy paid his way and Harold bluffed his. But why should Harold tell this to Mary Smith? Why, we ask you?

Shortly afterward Levy went on his way and Harold met Mary—outside the Cafe. We told you Harold flattered Mary once then twice, a hundred times. She wanted a crown and

## Tenny Wright

Wishes his many friends in the industry

A

## Merry Christmas

And

## Prosperous New Year

Now with

JOHNNY HINES

FIRST NATIONAL

PRODUCTIONS

Tec-Art Studios  
Hollywood

## Peter Milne

Originals      Continuities      Titles

6837 Leland Way      G.Ranite 7442

Now conspiring with JOHNNY HINES on the script of his next FIRST NATIONAL comedy which C. C. BURR is producing at Tec-Art, tentatively called "ALL ABOARD."

Ask ED. KING or RALPH INCE about "HOME-STRUCK," one of my originals, soon to be released by F.B.O., starring VIOLA DANA.

And REGINALD DENNY'S next to go into production at UNIVERSAL is "FAST AND FURIOS," another of my originals.

*(To Be Continued)*

he furnished it, only it kind of hurt her head. The crown she received was not studded with precious jewels, nor made of gold or silver. The title she coveted she received, but it would never do on the screen. The "fame" she craved came in abundance, and the beauty she owned went to seed. Harold didn't believe in marriage, and Mary Smith—oh, she's back in Cohen's Department Store on Delancy Street, New York.

TO ALL A  
**Merry Christmas**  
AND  
**A Happy, Lucky  
New Year**

With

Thanks to all the studios and Central Casting Office for their kindness during the year.

EUGENE VERDI  
(Jimmy)



JOE BONOMO  
Now  
Playing a  
Leading  
Part With  
Milton Sills  
at  
First National  
Wishes  
Everybody  
A Merry Christmas  
and A  
Happy New Year

## SON OF FAMOUS MEAT PACK- ING KING MAY ENTER FILM BUSINESS AS PRODUCER

FROM time to time the motion picture industry entices men of letters, of big business organizations, and from all walks of life into its magic fold, the latest one to consider entering the realms of silent drama being none other than Simon Sulzberger, son of the world famous meat packer of that name, who recently returned to these shores from Australia, and although born in New York City, has resided in the Antipodes the past twenty years or more.

At this writing no definite statement has been forthcoming from Mr. Sulzberger, but it is reported that he is very seriously considering accepting the presidency of a well-known film producing organization and trying his hand with the fourth largest industry—motion pictures. Should the report turn out to be so, we feel sure the industry will welcome the newcomer, who possesses the ability and character that goes for success.

To those of our readers who do not know what the name Sulzberger meant to business in this country, let us advise that the firm of Schwarzschild & Sulzberger were one of the big five of the meat packing trust of America.

### *Technicolor Used in Harry Langdon Film*

Technicolor is being used prominently in filming "Long Pants," Harry Langdon's latest comedy feature for First National. One complete sequence has been filmed in color.

### *New Story Selected For Jackie Coogan*

"Buttons," a story of the sea will be Jackie Coogan's first starring vehicle under his new M-G-M contract. Jackie will appear as a cabin boy. The story is an original by George Hill, M-G-M director.



HARRY L. LEWIS, *Editor*

Wishing  
One and All  
A  
*Merry Xmas*

*A line to be remembered—By Geo. H. Bowman*  
The Greatest Sport Paper  
In All the World



## SEASON'S GREETINGS

Wishing Mr. Sid Grauman and the Motion Picture Industry a Merry Christmas and a very Prosperous New Year.  
Synchronizingly Yours,

**Edgar Eugene Eben**

*Organist Grauman's Egyptian Theatre*

# Headlines from Hollywood

By WILLIAM R. SWIGART

## SWEDISH STAR BEING BROUGHT TO AMERICA

Ben Blumenthal responsible for inducing Pola Negri to enter American Films and apparently cleaned up a nice sum by transferring her to Famous, is now reported to have induced a Scandinavian actress in the name of Anna Lisa Rydings to our shores. Just who he will succeed in placing her with is not definitely known.

## UFA COMPANY FACES CRISIS

It is now reported that Europe's largest film concern is floundered on the financial rocks of the American financial coast, that is to say, according to reports that the recent American loan of \$4,000,000 was inadequate to steer this purposely poorly managed concern on the straight and narrow road of success.

Upon analyzing this situation, it is not at all unreasonable to believe that all Europe will throw up the sponge and look forward to America for all of their celluloid entertainment.

## ARBUCKLE TO DIRECT CANTOR

It has been a long time since the name of Fatty Arbuckle appeared in print in connection with his active participation in a film. Having heretofore evading such notices by using the name of Goodrich, one must now take it for granted that an error was made, or it has reached a point where nobody cares.

## DOUGLAS FAIRBANKS TO PRODUCE IN RUSSIA

A clever move to gain inestimable publicity was indeed made when this headline first made its bow. The Press throughout the country took it sinker and line and began writing lengthy statements, inferring and emphatically stating that Russia is the last place in the world to efficiently produce pictures, while Fairbanks and his press agency sit back apparently amused and satisfied.

## ORIGINAL SCREEN WRITERS

### CAN'T FIGURE IT OUT

Conceding the original story is now on the upward grade of demand, producers are continuing to buy the rights to outstanding books and plays. A newspaper story quotes the following prices paid for screen rights: "What Price Glory," \$1,000,000; "Padlocked," \$90,000; "An American Tragedy," \$93,000; "Wanderer of the Wasteland," \$90,000 and "Mannequin," \$50,000.

These figures are astounding and to some unbelievable, but to the person who writes an original story and receives the large sum of \$500 is confronted with another problem, especially if that story earns as much in proportion to the higher priced acknowledged works of literature or successful plays—They ask where is the fairness of it all? But that's as far as it goes.

## D. W. GRIFFITH AGAIN IN HOLLYWOOD

A man who is given credit for contributing much to the advancement of the motion picture art recently arrived in the town that he is originally responsible for placing on the map, without any great alarm or ballyhooing, save for a few short notices in the daily press. All of which proves that the glory and fame of achievement is but a temporary one in the Cinema World.

## WOMAN ASSIGNED TO DIRECTORIAL POST

Proving another point that talent will tell, we learn much to the discernment of the masculine minds who predominate the destines of our great motion picture industry, that a WOMAN, just think of it, has instilled sufficient confidence in the Paramount production executives, to

allow her to direct a picture—Her initial assignment will be that of directing Esther Ralston's first starring vehicle, "Fashions for Women." And yet, she is not conceded an expert on fashions, but rich in knowledge of all the requirements for photoplay production. The name of this fortunate woman, possibly unknown to a great many people is Dorothy Arzner, who has been with the Paramount organization for the past seven years, first starting in as a script clerk, then film cutter and from here elevated to Scenario writer, three foremost occupations necessary for the training of a director.

In the event Miss Arzner successfully completes the work of her first directorial effort, it will establish her as the second woman director in the field today. The first being Lois Weber.

## FILMLAND MORGUE OVERCROWDED

Years ago when it was first discovered a film could be made so bad as to prohibit releasing, an enterprising business man of New York by the name of Lloyd became alert to the needs of taking care of just such pictures and rented a store to house them.

It wasn't a very large room to start with but as the years rolled by and incapable producers throughout the country increased by leaps and bounds, Lloyd had to keep pace with progress and enlarge his quarters according to the demand for space until today we find it to be a five story structure and said to be filled to capacity with unsalable film.

## THE BIG DIRECTOR OF TODAY AND TOMORROW IS THE FORMER WRITER

Directors of yesterday were culled from the ranks of the stage—but today finds the producer looking to the scenario writer and newspaper offices for his megaphone talent. Some of our leading directors were either former writers or possessed a newspaper training before entering the celluloid world—Mel Brown, Malcom St. Claire, Monty Brice, Harry Hoyt, Cecil De Mille, Monta Bell, Luther Reed, E. H. Griffith, Lewis Milestone, Rex Ingram, William De Mille, and numerous others followed the lure of printers ink, and acquired a training that is of inestimable value to them now.

## ORA CAREWE REHEARSING

Miss Ora Carewe, formerly one of the most successful stars of stage and screen, is again rehearsing for a new vaudeville act to play over the Keith Circuit.

Miss Carewe, as I understand has been somewhat inactive since her successful portrayal of the starring role in "Fata Morgana," and it is good news to hear she is seriously planning to become active again, though most of us in filmland, I believe would rather see her remain in Hollywood and return to her screen work instead of the stage.

## OBER RECOVERING FROM ILLNESS

Many of Rex Ober's friends have welcomed this headline after realizing he was confined to his bed for several days with a serious attack of influenza, contracting it just after completing his last scene in "Held by the Law," for Universal.

## REED HOWES STAYS FOR FILM

The thrill actor of the screen condescends to stay with Rayart for one more picture before starting on his proposed personal appearance tour. This picture will be called "The Scorcher," which is a motorcycle story with plenty of thrills and action, to be directed by H. J. Brown.

# FINIS FOX

Just finished the Screen Play for Count Leo Tolstoy's immortal drama

## *"Resurrection"*

An Inspiration Pictures-Edwin Carewe Production, starring  
Rod La Rocque with Dolores Del Rio  
United Artists Release

*Now writing the Screen Play for Inspiration Pictures  
forthcoming powerful production of Dixie Willson's*

## “QUALITY”

PHONES

GLADSTONE 2665

GRANITE 4141

Sincere wishes to all and may  
good luck and prosperity crown all  
your efforts in the new year.

BELLE BENNETT

*To all my friends: A Merry  
Xmas and a Prosperous New  
Year.*

Fred Windemere



Compliments of the season to all

CARYL S. FLEMING

*Directing at*

F. B. O. STUDIOS



## FLAME OF GLORY

(Continued from Page 11)

ing misunderstandings and heartaches. Such a bureau should have been established years ago.

### Manager of Central Has Difficult Position

Dave Allen, the manager of Central Casting appears to be a much maligned personage. He is subject to all sorts of bitter personal attacks of jealous and desperate individuals and seems to weather the storm. No matter how great the man in Allen's position he would be attacked, and undoubtedly the producers who pay Allen his salary realize this. Allen pleases his employers, and after all that is what counts. The unemployed worker, being poverty crazed, is not accountable for what he says or does, and when agitated becomes bolsheviki and sees nothing but red. This chap Allen is the target, but only human. He is asked by 12,000 men, women and children to give them work, some crying, others starving. The most he can employ at any time is 1,500, and as a consequence, the rest, sometimes go on the war path. Let Mr. Hays consider our suggestions mentioned above. The extra business is overcrowded, because the people are misinformed, and Mr. Hays can prove himself a good doctor by writing a prescription.

F. P. DONOVAN.

## TILLING THE CELLULOID SOIL

(Continued from Page 4)

tailed synopsis of "Madame 'Z'" but a complete working script as well, which he said he had written after working day and night with very little sleep. The treatment was so executed that no changes were necessary and the picture made under his own direc-

tion proved to be one of the biggest money-makers of any production turned out by this studio, which in a way goes to prove that if the person has the ability and initiative, plus perserverance and hard work, one can forge ahead in most studios as well as in any other line of endeavor and it's not who you know, it's WHAT YOU KNOW and the power within yourself to convince others THAT YOU DO KNOW. . . .

## SHOULD A STAR OR DIRECTOR ADVERTISE?

**T**HIS question has been argued pro and con. Some stars and directors figure they are too well known to need advertising—especially if they must pay for it themselves. Others contend they cannot be advertised enough.

Trade papers of the film industry do everything possible to further the interests of players and directors the year around—devoting considerable space gratis to their work. Critics give the star and director the benefit of the doubt in many instances when reviewing their work, and yet we have certain stars who claim they are "too well known to need advertising." As the Englishman said, "We shall see." The year 1927 has a great many weeks and days in it.

Conceited stars who do not need advertising had better be good.

# A Man Size Christmas and A Prosperous New Year To—

Corrine Griffith, Walter Morosco, James Flood, Jack White, Charles Ray, George K. Arthur, Col. G. L. McDonell, Steve Roberts, Frank Testera, John Bowers, Len and Bess Smith, Lloyd Hamilton, Norman Taurog, Ainer Hansen, Scotty Beal, Bill Goetz, Jules White, Maxwell Kohn, Venturini, Belle Bennett, Raymond Keane, Jay Chotiner, Tamar Lane, Raymond Griffith, Ann Pennington, Sid Grauman, Edgar Eugene Eben, Sidney Olcott, Caryl S. Fleming, Ben Yukon, Demmy Lampson, Ruth Collier, Joe and Murray Rock, Charles Davis, Paul Allen, Shaler Williams, Jay Gray, Horace Jackson, Tom Moore, Mathew Betz, Guido Orlando, William Purschell, Speed Borse, Zazu Pitts, William R. Swigart, Laurette Mack, Lupino Lane,

Carter De Haven, Hillard Karr, Frank Alexander, Kewpie Ross, Maurice Kriger, Lucille Ward, Walter Jackson, E. H. Allen, Jack Dempsey, Jack Pickford, Lois Wilson, Cyril Chadwick, Max O. Miller, Harry Hoyt, Wallace Beery, Hugh Hoffman, Hamilton Mannon, Mary Brian, Pete Smith, Jimmie Fidler, Jimmie Starr, Eddie Kauffman, Sable Johnson, Bill Dunn, Sally Long, Olive Borden, Nita Cavalier, Josephine Quirk, Harold Weinstrom, Joe Basil, Fred Windemere, Jesse Goldberg, Don Alvarado, Chance Ward, Ben White, Bill Cody, Billy Eugene, Bert Lytell, Maurice Stiller, J. P. McCarthy, Robert McClellan, Rita Royce, Jean Girard, Dave Preston, B. C. W. Block, Frank P. Donovan, and the 3,000 others who have tried my sandwiches.

From

*Harry H. Blader*

and the Family

# Gino Corrado

Wishes his many friends

A

**Merry Christmas**

AND A

**Prosperous New Year**

**FRANK  
BERESFORD**

**Story Editor**



**Universal Pictures  
Corp.**

**Universal City**

#### TENNY WRIGHT LIKES TO DIRECT WESTERNS

OVER at Tec-Art Studios where Johnny Hines is making his latest First National feature comedy, written by Peter Milne, Tenny Wright, whom the publishers knew back in the days of Vitagraph Brooklyn Studios where Tenny acquired a fund of excellent movie knowledge, is assisting in the production of the picture.

Tenny Wright is conceded by many in Hollywood as one of the most capable studio executives, and his penchant is for directing western pictures. Until Tenny again weilds his own megaphone he is with Johnny Hines and the day when Wright will be right in the swim is very near. 1927 should find him again at the head of his own unit, and here is hoping he is, for he knows his business. He has had a thorough training.

#### CARL LA VINES, AT ONE TIME GOOD DIRECTOR—NOW ACTING

THE other day we came across Carl La Vines, the same Carl we knew a few years ago as the director of Mary Miles Minter and other screen celebrities. Carl was acting in a Reginald Denny picture and looking younger than ever. Like a lot of other competent men, La Vines has remained away from the megaphone so long that the newer executives do not know him nor his past work as a director. To his credit we can say he never had a failure.

The "lay-off," instead of doing La Vines harm has done him a world of good, we believe, for as an actor he has had the opportunity of watching, and studying other directors and thereby keeping up with progress. Undoubtedly, if he would inform people of the past accomplishments to his credit instead of being so reticent he might get a directorial assignment, and the New Year offers the opportunity for him to speak up!

*A Merry Xmas  
and  
A Prosperous New Year  
To All*

## **B. C. W. BLOCK**

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# A Letter From An Actor To Us

*Motion Picture Review,  
Hollywood, California.*

Dear Mr. Donovan:

Sorry I didn't get to talk to you but a few moments, when I saw you on Mel. Brown's set at Universal last Thursday. From your conversation with some of the players and extras on the set, I gathered that you were interested in finding out what the general opinion of the people in regards to Central Casting Office was.

No doubt you found several "boosters" and "knockers," I'm not in either category. I have not yet been able to figure Central out, but I would like to have you explain to me a few things, so I may learn just what "It's all about it."

I was under a two-year contract when Central was organized, and being under the impression that Central was to handle extras only, I did not register. Later, when seeking work at various studios I was referred to Central. I went there and had a talk with Mr. Wyman, who was very nice to me, and told me to get a casting director at one of the large studios to vouch for me, and then come back for registration. I went to Mr. Dodds, at the U., who gladly O.K.'d me, and then back again to Central, where Mr. Wyman had told me to see Billy Gordon, concerning my registration. Mr. Gordon, however, refused to register me, claiming they had orders from the Producers' Association not to register any more people.

Now, Mr. Donovan, how am I going to get work? The studios will refer me to Central, and Central refuses to register

me. I have, as you saw last week, worked on sets with Central people, and on Central checks marked "request." It seems to me there is something decidedly wrong, when I, with ten years of creditable stage experience, and five years screen acting, have to take a "back seat" for people of absolutely no merit whatever. I'm telling you the truth, Mr. Donovan, some of the "birds" I've seen on the sets are pathetic. It goes against the grain for me, and many like me, I know, to "stand in line" when not working, and on the side-lines when I do happen to get on a set, and see a bunch of ex-mechanics and such, so lately from their former occupations that the grease from their trade still clings under their fingernails, go step up and get the "bits" and parts that should go, (if there is any reward for faithfulness to a profession) to those who, like myself have given years of work and interest to the Motion Picture Industry.

Those of my friends who know what I HAVE done, are continually saying "Well, you shouldn't have any trouble getting work." But I do have. There's something wrong somewhere. I am essentially an actor, and it seems unfair that I am apparently "barred" through no fault of my own, from the only work for which I am fit. Is there any suggestion you could make, Mr. Donovan?

Sincerely, a friend of your paper,

(Signed) JOHN DAVID HALLER,  
Universal Hotel,  
Post Office,  
Universal City, California.

## Our Reply

Dear Mr. Haller:

I have noted very carefully all you have said in your letter. In another section of the Motion Picture Review you will find an article called "The Flame of Glory," that should enlighten you a great deal regarding the Central Casting situation.

In our opinion, and when I saw "our", I allude to the Motion Picture Review, central Casting requires a few changes and these changes we enumerate in the article mentioned. You are no different in your complaint from a few dozen others we met in the past few weeks at various studios—all of them claiming Central Casting did not give them enough work to enable them to live. Central Casting has more people seeking work than there is work for. For everyone that secures work ten go without employment, and the ten perhaps are in want. We cannot blame the condition on the personnel of Central Casting, but we do blame it on the system now in force, which in our opinion can be altered a great deal for the betterment of all concerned. Mr. Will Hays is the only man that can do that changing.

rectly to Central from the casting office of the studio you worked in, and signifies that some particular individual in that studio requested that you be given employment. Central Casting had nothing whatsoever to do with this "request."

Insofar as registering your name at Central Casting for future work we are advised that all registering of people has been discontinued because there are more people now registered than they can ever hope to employ. Regarding the "mechanics" you find on studio sets, we believe the article in this issue will also explain how they happen to be there. We also believe that if Mr. Hays will consider the suggestions we offer in this article that actors of experience, with wardrobe, such as yourself will be given the preference in the matter of work. Until that time comes our advice to you is to seek work from those studios where you are known to the casting directors and if these casting directors "request" you Central is obligated to telephone you and tell you so, they cannot otherwise.

The casting situation becomes more complicated every day, and until a careful weeding out process takes place we see no redress for anyone. If the writer can assist you in any way he will be glad to do so but don't be a bolshevik. The cloud with the silver lining is in the offing—F.P.D.

Regarding your "request" slip, this request comes di-

# Gardner James To Stand on Own

To the Editor of  
*The Motion Picture Review:*

Ever since Inspiration Pictures signed Gardner James on a long term contract, reports have appeared in various quarters and at various intervals to the effect that Inspiration signed up Gardner James "to fill the shoes of Richard Barthelmess." This was natural, of course, in view of the fact that Barthelmess was severing his affiliation with Inspiration Pictures and Gardner James had just been signed.

But such statements are, I believe, apt to convey a wrong impression, and now, insofar as we have decided upon "Quality," as the first feature we will produce James, I feel I should take this means of explaining just how we stand on the subject.

Richard Barthelmess is a great artist with an individuality and an artistic field that is all his own. We are proud that he was with Inspiration for more than five years and we sincerely hope he will find new worlds to conquer under his new contract with First National.

We do not believe there is anyone capable of duplicating his work and we certainly did not sign up Gardner Jones for that task. To so state would be unfair both to Gardner James and to Richard Barthelmess.

We do regard James as a young actor of great promise and we expect to offer him an opportunity to demonstrate his abilities in roles that will suit his peculiar gifts and enable him to win the approbation of the public. His personality and gift of characterization are, however, distinctly "different" and while we hope and believe he will ascend the ladder of fame as Barthelmess did, it will be to establish a niche of his own and not to duplicate Richard Barthelmess.

May I take this opportunity too, of thanking you for all you have done in the past for Inspiration Pictures and of wishing you a happy and prosperous new season.

Sincerely yours,

J. BOYCE SMITH,  
*General Manager, Inspiration Pictures, Inc.*

JBS.d

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and his

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# The Social Life of Hollywood

By Miss HOLLYWOOD

**T**HE last month had the most delightful premieres that have been given for some time. At the Carthay Circle Theatre, skyrockets burst against the sky and broke into the forms of Capt. Flagg, Sergt. Quirt and Charmaine. The trees were lighted red or white or blue, truly a brilliant opening.

A number of Army officers were guests at the premiere as well as the usual "first nighters." A few of the celebrities seen in the foyer and theatre were Paul Sloane, Mr. and Mrs. Edward Montagne, Mr. and Mrs. Chester Franklin, Don Alvarado, Gen. Smedley, D. Butler, Col. Hill and Col. Miller.

"The Better 'Ole" with the Vitaphone added to attract audiences, failed to draw the usual "Grauman" crowd, but those who attended were very enthusiastic.

"Beau Geste" also had its premiere, an unusually fine one, most of filmland's celebrities attending.

\* \* \* \*

## Mrs. Sloane in New York

Mrs. Paul Sloane is in New York where she is stopping at the Hotel Ambassador. Her visit will be brief, however, as she is paying her mother a Christmas visit, but will return to Hollywood to have her turkey dinner with her husband in their new home.

\* \* \* \*

## Mrs. Franklin in Hollywood

Mrs. Chester Franklin is establishing for herself the reputation of being one of the most popular matrons in the film colony. Mrs. Franklin was a society girl in New York before her marriage.

\* \* \* \*

## At the Montmartre

Bradley King was seen lunching at the Montmartre. It seems good to see this pleasant writer back in the film field after her trip abroad. The celluloid colony is still talking about the wonderful contract she signed with M-G-M.

Billie Dove, dressed in a gown of garnet, was lunching with her husband Irvin Willat.

At the bachelors table were Joseph von Sternberg, Frank Elliot, Robert Frazer and Henry Kolker.

Gilbert Roland, jubilant because of the blooming of his career is at hand was there with Charles Farrell.

\* \* \* \*

## Sherman Ross Celebrates Announcement

Ann Drew and Sherman Ross, who recently announced their engagement, gave a dinner party to a group of their friends at the Ambassador last Tuesday evening. Miss Drew recently completed the leading feminine role in "The Winds of the Pampas" and Mr. Ross played the heavy opposite Champion Gene Tunney in "The Fighting Marine."

\* \* \* \*

## Reconciliation of Sternbergs

Friends of Mr. and Mrs. Joseph von Sternberg are pleased at the martial reunion of the youthful director and his wife. They assure everyone that from now on everything will be all that it should be in the von Sternberg menage.

\* \* \* \*

## Tamar Lane and Wife Establish Home

Tamar Lane and Barbara Worth, whose secret marriage recently surprised the film colony, have moved to their ranch in Burbank near the First National Studios. They have acquired a large stable of horses, ducks, chickens, pigeons, dogs and various other pets thrown in for good measure. Miss Worth is rated by many as the finest all-round horsewoman on the screen.

\* \* \* \*

## Clara Bow Changes Mind

The variable Clara Bow it is rumored, has broken her engagement to Victor Fleming and repledged her fidelity to her old love, Gilbert Roland.

\* \* \* \*

## Bess Meredyth Entertains

Miss Meredyth recently gave a luncheon to a group of friends at her Beverly Hills home.

# The Hammer League

(THIRD INSTALLMENT)

**T**HIS Yuletide will be the hammer season of the Hammer League of Hollywood. At the last meeting several important subjects were discussed and cussed, among them how to ruin someone for a Christmas present. Many executives, stars and directors were put on the "pan" and several selected for the hammers to pound. Loyal members with Hammers high will henceforth go forth and do their best to uphold the reputation of the league.

Members will assemble near the Christy Hotel, on Hollywood Boulevard nightly and select their victims from the throng that pass the hostelry every few minutes. Women are to be treated the same as men, and no quarter shown even to children. Mothers must be accused of secret liaisons, and fathers with keeping double establishments. Pretty girls must be accosted whenever possible, and if they resent the attention of the member shall henceforth be hammered. Studios must be visited and victims selected for a killing. No one is exempt.

The Hammer League has functioned over fifteen years—or

ever since motion picture studios established in Hollywood. Every member must be a sore head or a dumb head. He must defame everyone, and swear at women. His tongue must wag even when he is asleep. His mental attitude must at all times be corrupted. He must lack principal, decency and cleanliness. If a member can get a woman to work and support him he is elevated in the order. If he can blast a good woman's reputation, or that of her kin he is in order for advancement. He is obligated to make Christmas everything but merry for everyone. He must specialize in attacks on German men and women. He must incite "patriotic" Hollywoodites to fever pitch against the "foreign invasion." He must be a back-slapper and a head tapper, using a lead pipe when a hammer is not handy.

Members must do their best to make movie extra players red and make them see the same way. No director, star, executive, casting agent, cameraman, editor or what have you is excluded. Everything and everyone comes under the hammer and are marked down or hammered down—for Christmas.

*Merry Christmas & A Happy New Year*



## **CORTLANT J. VAN DEUSEN**

(Director)

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 Col. G. L. McDonell  
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 Anabel Lane  
 Jack Schulze  
 Cary S. Fleming  
 Walter Camp, Jr.  
 Edwin Carewe  
 Jack Kenney  
 Gino Corrado  
 Louis Meyer  
 U. M. Dailey  
 John Ince  
 B. C. Block  
 George Ohmme  
 Tenny Wright  
 Gardner James  
 John Peters  
 Bill Weible  
 Antio Greci  
 Bess Meredyth  
 Tyler Brooke  
 Edgar Eben  
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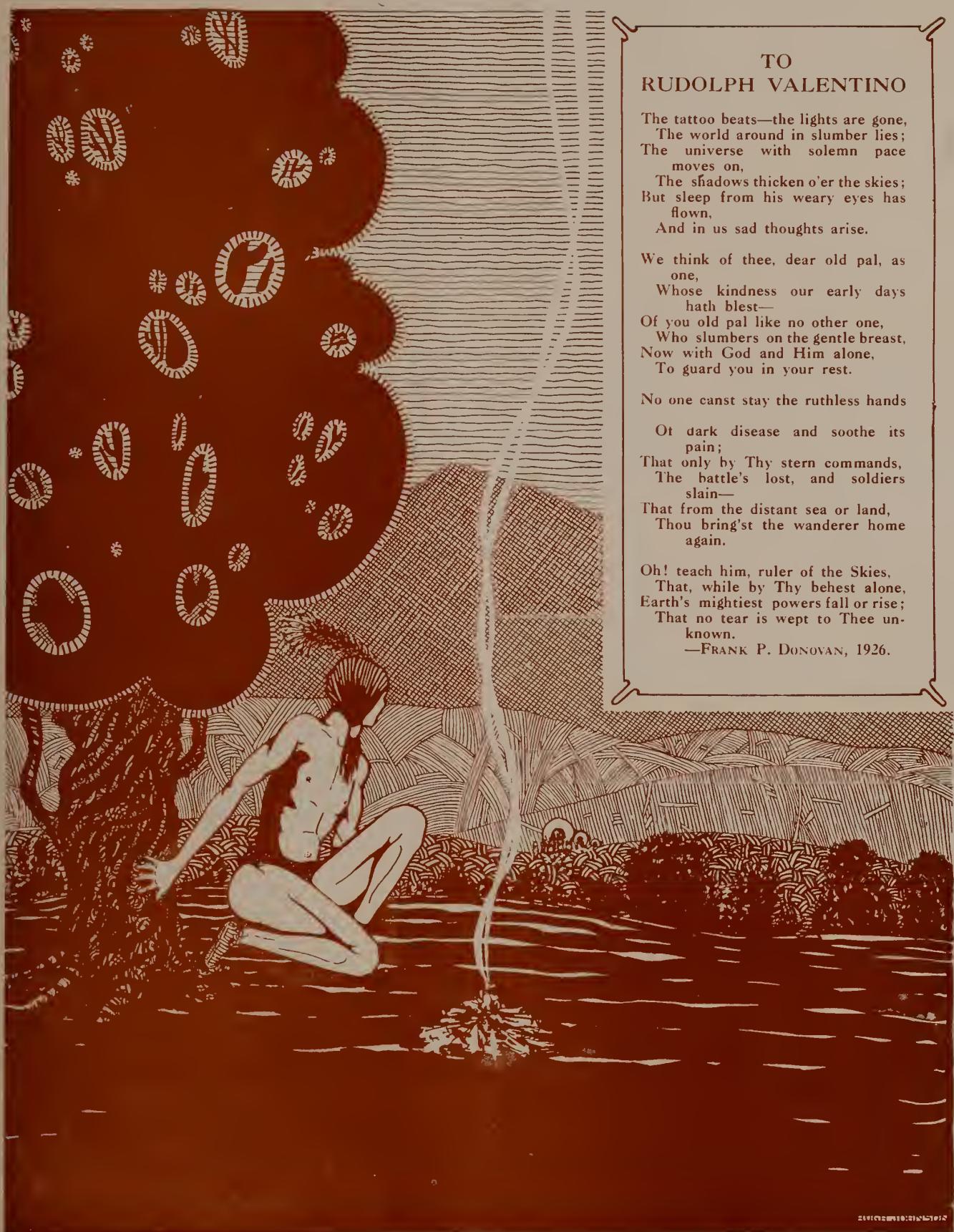
Bert Lytell  
 Claire Windsor  
 Henry Henington  
 E. M. McCray  
 The Referee  
 N. Y. Star  
 Louella Parsons  
 Margaret Ettinger  
 Pete Smith  
 Mrs Edith Stevens  
 Claire Stevens  
 Madame Richards  
 Mrs. Tyler Brooke  
 Mrs. and Mrs. Chas. Miller  
 Jack Harvey  
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 The Friars Club, N. Y.  
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 Fred Fox  
 The Masquers  
 Frank Bangs  
 Dave Gobbett  
 Paul Allen  
 Joyzelle  
 John Darby  
 Morris and Edward Small  
 Micky McMinn  
 Jack Pierce  
 Bert Rovers  
 Paul Kohner  
 Guido Orlando  
 Laurette Mack  
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 Jimmie Starr  
 233 Club  
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 Bill McCormick  
 Allan Rock  
 Peter Milne  
 Maurice Kriger  
 Graham Baker  
 Carl Crusada  
 Bernie Fineman  
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 Bill Cody  
 H. Y. Yates  
 Maurice Barber  
 George Bowman  
 Harry Lewis  
 Walter McGrail  
 Gaston Glass  
 Sam Bishop  
 Grace Kingsley  
 Harrison Carroll  
 Jerry Hoffman  
 Bill Jenner  
 Harry Langdon  
 John McCormick  
 Colleen Moore  
 Al Mannon

Bob Vignola  
 Sol Wurtzel  
 Curtis Benton  
 Charles Condon  
 Fritz Tiden  
 Clarence Brown  
 Joe and Murray Rock  
 Sam Sax  
 Carl Laemmle  
 Mel Brown  
 Barbara Worth  
 Ben Berk  
 Joe Nadell  
 Ben Silvy  
 Robert Ross  
 George Lewis  
 Louis B. Mayer  
 Hector Turnbull  
 Hunt Stromberg  
 Fred Niblo  
 John Stahl  
 John Considine  
 John Barrymore  
 Joseph Schenck  
 Norma Talmadge  
 Nicholas Schenck  
 Len Smith  
 Marcus Loew  
 J. Chincotta  
 Lily Hayward  
 Richard Barthelmess  
 Joseph H. Steele  
 George K. Spoor  
 Bert Ennis  
 Reginald Barker  
 George L. Sargent  
 Jack Noble  
 Sigmund Moose  
 Will H. Hays  
 James Cruze  
 Mary Pickford  
 "Doug" Fairbanks  
 John Gilbert  
 and all those we can't remember  
 at the moment

*Yours for SUCCESS—*

FRANK P. DONOVAN  
 WILLIAM R. SWIGART



TO  
RUDOLPH VALENTINO

The tattoo beats—the lights are gone,  
The world around in slumber lies;  
The universe with solemn pace  
moves on,  
The shadows thicken o'er the skies;  
But sleep from his weary eyes has  
flown,  
And in us sad thoughts arise.

We think of thee, dear old pal, as  
one,  
Whose kindness our early days  
hath blest—  
Of you old pal like no other one,  
Who slumbers on the gentle breast,  
Now with God and Him alone,  
To guard you in your rest.

No one canst stay the ruthless hands  
Of dark disease and soothe its  
pain;  
That only by Thy stern commands,  
The battle's lost, and soldiers  
slain—  
That from the distant sea or land,  
Thou bring'st the wanderer home  
again.

Oh! teach him, ruler of the Skies,  
That, while by Thy behest alone,  
Earth's mightiest powers fall or rise;  
That no tear is wept to Thee un-  
known.  
—FRANK P. DONOVAN, 1926.

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